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Vol. 6.

No. 7.

KUNKEL'S

# MUSICAL REVIEW.

MAY, 1883.

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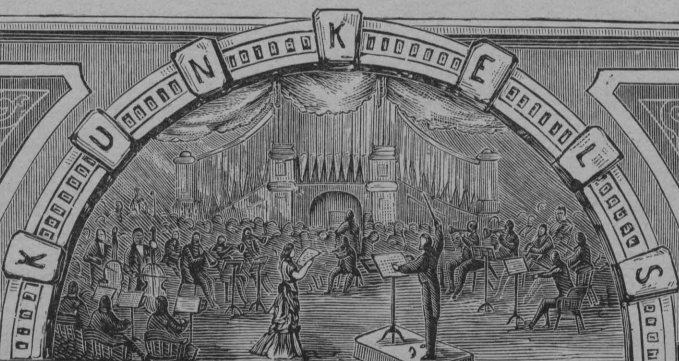
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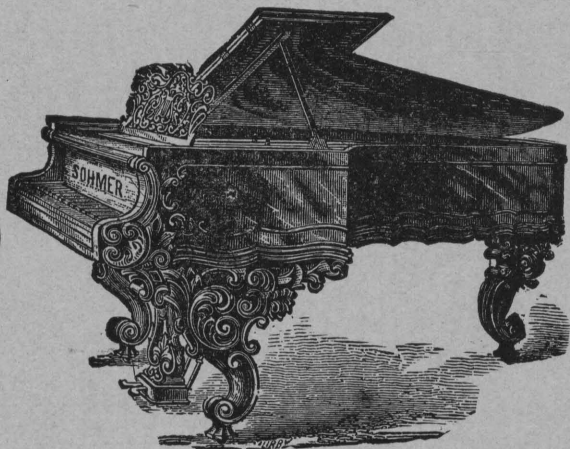
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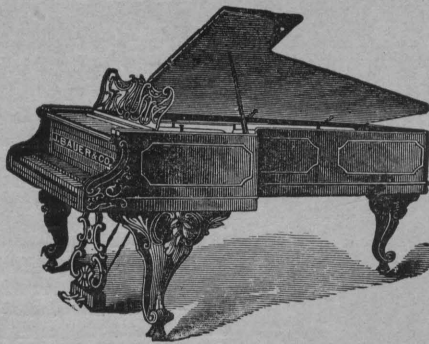
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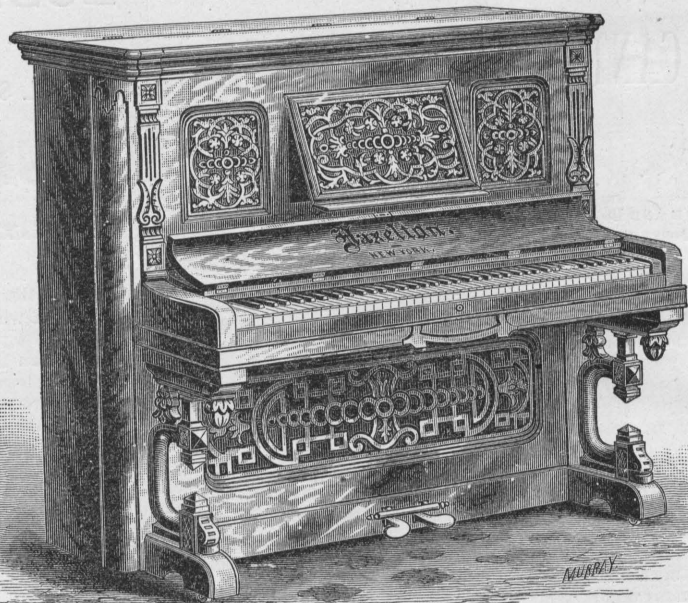
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# MUSICAL REVIEW

KUNKEL'S

DEVOTED TO MUSIC AND ART.

Vol. VI.

MAY, 1883.

No. 7.

## THEODORE THOMAS.

THEODORE THOMAS was born in East Frisia in 1835. He came to America while he was but a boy, and gradually rose from an inferior place in the orchestra to that of the most eminent orchestra conductor in America. When the Cincinnati College of Music was established in 1877, he was elected its director. Dissensions soon arose between him and the trustees of the institution, which culminated in his resignation in 1880. He then returned to New York, where he easily resumed the place he had formerly occupied. He is a most thorough drill-master, demands thorough work from the forces under his command, and knows how to infuse his own enthusiasm into them. He has made several tours through the United States. On April 27th, Mr. Thomas will begin the greatest tour he has ever yet undertaken, under the management of Mr. Seymour E. Locke. The traveling forces will consist of an orchestra of sixty men, selected from the New York Philharmonic Orchestra; Mrs. Humphrey Allen, of Boston, and Mrs. Norton Hartdegen, of New York, sopranos; Mrs. Belle Cole, contralto; Mr. Fred. Harvey, tenor; Mr. Franz Remmert, basso; Madame Rivé-King, solo pianist. The tour will open at Baltimore in a festival on April 26, 27 and 28. There will be four concerts, three evening concerts and one matinee.

From Baltimore they go direct to Pittsburgh, where a second festival will be given on April 30 and May 1 and 2, consisting of three evening concerts and a matinee.

The third festival will be given at Louisville, Kentucky, on May 11 and 12. There will be two evening concerts and a matinee.

The fourth festival, will be given at Memphis on May 14 and 15. This will consist of two evening concerts and a matinee.

A single concert will be given in Nashville on May 16. On the 17th "The Redemption" will be given in Cincinnati with the May Festival chorus and with the orchestra increased by local musicians to 100 men.

After the performance in Cincinnati, a special train will take the troupe to St. Louis, where the fifth festival will be given on May 18, 19 and 20.

The sixth festival will be given at Kansas City, Missouri, on May 21, 22 and 23: four concerts.

After giving two concerts in Keokuk on May 24 and 25, the seventh festival will be held in St. Paul on May 28 and 30: four concerts.

The eighth festival will be at Minneapolis on May 29 and 31. It will comprise four concerts.

From St. Paul the troupe will go direct to San Francisco for the ninth festival, which will be the great event of the tour. They will arrive there on June 6, and the festival will open on the 7, and continue to the 13. There will be seven concerts.

On the return trip the first stop will be at Salt Lake City, where the tenth festival will be given on June 15 and 16, in the Mormon Tabernacle.

The eleventh festival will be given at Denver, and will last from June 18 to 23: seven concerts.

A single concert will be given in Topeka on June 25; one in Leavenworth on the 26; one in St. Joseph

We intended to give a fuller biographical sketch of Mr. Thomas than we have done and wrote Mr. Thomas for material. He referred us to his manager, who referred us to Mr. Methudy, of St. Louis, who told us he knew Thomas used to play first violin in New York. Not to disappoint our readers, we add some details, for which we have drawn at sight on the bank of our imagination. If incorrect, Mr. Thomas has no one to blame but himself. We will call this: Biographical Sketch No. 2.

Theodore Thomas was born in Arkansas in the year of our Lord 1786. He was the first white (or at least partially white) child born in that country. His parents were "moonshiners," which explains the fondness he has always had for the "moonlight sonata." At a very early age he used to pull the cat's tail in order to hear her sing, and to this early exercise may be traced his subsequent fondness for instruments with cat-gut strings. Young Theodore, when he was five years old cried for a moustache and a fiddle, but his hard-hearted father denied him both. One night, while his father was sleeping off the effects of moonshine dew, the child got into the old man's pocket-book and extracted from it a nickel. Most children would have invested the money in candy—not so young Thomas; he invested it in a Jew's harp, on which he practiced early and late. In this way he learned many operas. At the age of nine, with a hatchet and a pair of tongs, he made a Stradivarius violin, manufacturing the strings from the material furnished by the wild-cats which then abounded in that section of the country. It was on this that he composed and played two tunes which will forever remain immortal. The first is known as "The Arkansas Traveler," and the other "The tune the old cow died on." When Thomas visited Europe some years ago, he played these remarkable compositions to Richard Wagner. When he heard them, Wagner wept and said he had lived long enough. At sixteen Thomas could play "Money Musk," and at eighteen he could perform "Pop goes the Weasel." He was then employed by a speculator to lessen the value of real estate in a town of

one of the Eastern States by practicing on his fiddle for ten or twelve hours a day. The neighborhood soon became untenanted, and the speculator purchased the land at half its value. Then he gave Theodore a ticket to New York. He is now at the head of the biggest brass and string band in the country, which he will soon lead forth as knights errant in the holy cause of music, against the beer and sauer-kraut barrels of our once peaceful land. Thus is it again proven that virtue is its own reward



THEODORE THOMAS.

on the 27; one in Lincoln, Nebraska, on the 28; and then will come the twelfth and final festival at Omaha on June 29 and 30.

A single concert will be given at Council Bluffs on July 2; three at Des Moines on July 3 and 4; one at Cedar Rapids on July 5; one at Waterloo on the 6; and the final one at Dubuque on the 7. Mr. Thomas will then go immediately to Chicago, where he will begin a six weeks' season of summer night concerts in the Exposition building, on July 9.

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HE remains of John Howard Payne, the author of the words of "Home, Sweet Home," have been brought to this country and are to be buried with considerable éclat, in Washington, on June 9th. We shall, of course, keep our readers informed of what will occur, but we may as well first as last say that there is a great deal of unnecessary fuss made over the bones of a man whose sole claim to immortality is that he wrote very commonplace words to a Sicilian air that happened to be taking and became universally known. After the "moonshine" has been taken out of all that has been or is being said about Payne, the one fact that remains is that Payne got all his abilities entitled him to during his life, and that he was a remarkably lucky dog to have stumbled upon the wishy-washy words of "Home, Sweet Home," and upon Sir R. Bishop, who arranged the air which we all know, and which has rescued his name from oblivion. The attempt to make a great man of Payne is simply absurd. He was no musician at all and his poetry is but one remove from doggerel.

IS it not a fact that there is a great deal of needlessly dry teaching of music? Of course, there are many things about music which, in themselves, are dry, and yet must be taught, if any real progress is to be made. Even these, however, can be invested with some degree of interest for intelligent students, if their ultimate purpose is explained and as far as possible exemplified. A student's "why?" is as fair a question in music as in mathematics, and should be answered, we shall not say with the same exactness, for that is not often possible, but with the same readiness. To answer a question concerning the wherefore of anything in music as if it were foolish or impertinent, is always to discourage a pupil, for he must put one of two constructions upon the answer: either that there is no reason for the rule he is asked to obey, which will diminish his respect for music, or that his teacher is an ignoramus who does not know the reasons of what he mechanically teaches, which will lower the instructor and his instruction in his estimation. When, as is generally the case, the teacher's own ignorance is at the bottom of the neglect or refusal of explanations, it is perhaps as well that the latter conclusion should be reached by the pupil, since it is correct, and may lead him to change his incompetent instructor for a better one, but there are doubtless many cases where the instructor knows, but refuses an explanation because he thinks that it would be of no use at that stage. It should never be forgotten however, that when a pupil seeks information, then is the time to give it, if at all possible, for then is the time when what is imparted will be retained. Even if the pupil is not sufficiently advanced to understand the explanation in all its details, it is better to give

it to him, and let him understand what he can of it, leaving to a later date a second explanation which will round out the knowledge already acquired, than to lose the opportunity to fix in his mind something of importance, at the time when the mind's receptivity is excited by curiosity.

## CONDITIONS OF ART GROWTH.

ANKIND are universally endowed, in some degree, with the art feeling, which is but another name for the sense of the beautiful, and with the art impulse, which is the desire to give expression to the conceptions of beauty, whether evolved from the soul, as in music and poetry, or constructed from the elements originally furnished by the perception of outward objects, as in painting and sculpture. There is, however, a vast difference between the coarse statuary of Egypt and the masterpieces of a Michael Angelo or a Praxiteles, between the gaudy and childish paintings of China and those which adorn the walls of European and American art galleries, between the rude song of the plantation negro and the works of a Beethoven, a Verdi or a Gounod. In other words, the difference between the potentialities of the seed and the realities of the full-grown plant, crowned with blossoms and nodding in the breeze and sunshine, is so great, that one has to stop and reason about the matter before he can convince himself that the disparity is one of degree rather than of kind, of development rather than of intrinsic character. Indeed, there are those who, adopting the pseudo-philosophical method of explaining all diversities of tastes and intellectual development, by referring them to race or national characteristics, claim that the differences we have noted are differences of kind, based upon differences of blood. If, however, we examine the infant art of peoples widely separated ethnically and chronologically, we must be struck by the great similarity in the art-expression of tribes and nations which have no ethnical or known historical connection. The rude idols of uncivilized peoples, wherever found, have an unmistakable family resemblance; the strong contrasts of color, the startling and gaudy, with little regard to symmetry of form or harmony of color, characterize the pictorial art of barbarous nations of all ages and climes, and the irregular minor chants of the Indian, the Kaffir and the Malay bear so close a resemblance to each other that it is doubtful whether European ears could distinguish any difference in their respective styles. We are not here to deny that some races are more intellectual than others; that, for instance, the greatest art-works are the product of the Caucasian race, nor even to discuss how far this superiority may be due to the influences of heredity, but we think the facts we have alluded to above, and others of a similar nature, strongly tend to show, if they do not positively establish, that the condition of art at any time, and among any nation, in other words, its rate of growth, is determined by the degree of civilization which the nation may have attained. We say the nation, we mean by that either the nation as a whole, or the classes in which the artist moves, for no mere man has ever been far ahead of his time and associates. Even genius of the highest order is subject to the influence of its surroundings. Great artists are always the topmost flowers upon a blooming stalk, and the same forces that have produced them have also brought forth the less conspicuous blossoms which attend them. We should, however, probably have said that the degree of intellectual development determines the rate of art-growth, rather than as we did, "the degree of civilization," for the reason that, by civilization, many, if not most, understand material improvement rather than intellectual progress, forgetful of the fact that, in the words of the poet:

"Never is a nation finished while it wants the grace of art,  
Use must borrow robes from beauty, life must rise above  
the mart."

Homer's contemporaries knew nothing about the telegraph, and, for that reason, some of our modern utilitarians might not consider them civilized; but they had sufficient cultivation of the mind, sufficient intellectual development, to enable them to appreciate, and preserve for future generations, the master-works of his poetic soul.

If the feelings and powers from which art springs are universal, it cannot be denied that, even among the cultivated nations, art, even of the highest type, takes on a local coloring. That is another proof of the fact that great artists also are part and parcel of the place and age in which they live, and tends to establish the fact that art is, under proper conditions, the spontaneous outgrowth of intelligent society, and the expression of that society's ideas of beauty. Truly great art-works cannot, therefore, be the product of a society whose ideas of beauty lack intellectual and moral elevation. If sensuality surrounds the artist, his work will partake of its grossness and we will look in vain for grand, soul-inspiring results. We may have the finished frescoes of Pompeii, but not the madonnas of Raphael. The artist stands on the pinnacle of the intellectual life of the society to which he belongs, but if that "pinnacle" is a rotten stump in the midst of an intellectual bog, however tall he may be, his horizon will be limited, and his work will reproduce the scenery of the bog or reflect its influences. An artist is but a man, influenced by his surroundings; indeed, usually an impressionable man, more than ordinarily influenced by them. If, on the one hand, he lives among ideals, it must not be forgotten that, upon the other, his nature feeds upon the appreciation and sympathies of his contemporaries, whose tastes and feelings, thus necessarily, and even unconsciously, influence his own, and, through them, reproduce themselves in his work. This is particularly true of music, which, of all the arts, furnishes the most immediate expression to the sentiments of the soul. The painter, in copying some of nature's great works, may produce, or reproduce, works whose character shall not be greatly influenced by the intellectual and moral conditions in which he lives; but the musician, whose work has no prototype in nature, will necessarily put into his work what is in his soul. What we have just said explains why a nation's art becomes a criterion, not only of the degree of skill of its artists, but also of the intellectual and moral development of its advanced classes.

Art in general, and music in particular, then, demand for their best development, besides the technical skill which schooling and practice alone can give, an atmosphere of high intellectual and moral culture; of culture for culture's sake, and not merely as a means of obtaining material wealth. In this country, we have, as is probably natural in a new empire, a civilization that is utilitarian and materialistic in its tendencies. So long as this is so, it will be useless for us to expect the production of great art-works. There are, however, bright spots here and there, where a more elevated standard of civilization is established, and we think it will not be very many years before that higher standard shall have been generally recognized and adopted by our people. Our colleges and seminaries, a large proportion of the press and the intelligent portion of the pulpit are, in their several ways, creating an atmosphere in which the fine arts can live and thrive. We may yet live to see an era of American art that shall equal the best that Europe has seen. In the meantime, we shall go on, in our humble way, endeavoring to contribute our mite towards establishing the proper conditions for the development of art generally, and especially of the most refined and purest of them all—music.

## THE OLD COMP.

Gray was his hair, and his form was bent,  
And his shoulders were round and high,  
As he leaned o'er the 'case' with a dreary look,  
And the "stick" in his trembling fingers shook,  
As he said with a weary sigh:

"I am not so young as I once was, boys,  
And it seems to me in my gloom,  
That life after all, in its motley ways,  
In its lights and shadows and whirl of days,  
Is one big Composing Room.

"One man gets the 'fat,' and fills up his stick  
With double-leads and quads,  
While another's 'copy' is 'solid' cast—  
Runs on' without breaks from first to last,  
As his way through life he plods.

"There's poor Jack Smith, who died last week,  
All fortune's favors missed;  
His happenings e'er were—sad to tell—  
Set up in Agate and Nonpareil,  
And Captions barr'd from his 'list.'

"While O. P. Jenkinson, look at him!  
Gone now to Congress I hear.  
All leaved-pica his line of life—  
A friend to back him—a rich, young wife—  
And forty thousand a year.

"Did Jenkinson know more than poor old Jack  
When he sat by us at the case?  
Was Jenkinson honest, braver, more true,  
More staunch to his friends like me and you,  
That he should win in the race?

"Not a bit! 'Twas just as the Foreman of Life  
Gave him easy copy to make;  
He'd but to go straight and he couldn't fail  
To reach the haven, to weather the gale,  
While Jack's was a different 'take.'

"In life, events are the letters we set  
In the sticks of daily cares,  
Till the 'galley' is full, and the 'proof' is made  
And Conscience 'reads' it—the sorry jade,  
She seldom an error spares!

"And then we revise—there is last week's lie  
Crops up in a battered way—  
Our habits have got somehow upside down,  
We have to 'transpose,' to 'indent,' to crown,  
To *delete*, as best we may.

"Let us hope, when the 'form' has gone to Press  
And the serried columns stand  
In their proud array on the big broad sheet  
Of the Book of life, we may chance to meet  
Our reward from the Master's hand!"

—BERNARD BIGSBY.

## THE SCIENCE OF SOUND.

**S**KETCH of the origin and genius of "Russian Horn Bands" has, of late, been going the rounds of the musical press, which conflicts with the facts of science in one point, but is so plausible that it tends to obscure and misguide the minds even of fine musicians whose branch of the art is not connected with the science of tubular acoustics. I allude to the assertion of an utter impossibility, indicated by italics in the quotation: "He (Maresch) ordered forty horns to be made—each capable of producing only one note. These horns were distributed among forty players, who were taught to play pieces of music by sounding, at the proper time, the single note which each horn produced."

This statement evinces more of sentiment than investigation of the laws of sound, particularly tubular acoustics, which furnish no basis whatever for such a romantic superstructure as the above neat but specious mystification. The science of sound, including all phases of speech and music, is the most wonderful, profound and potential of all the sciences; and yet, among the typical savants and professors of natural philosophy, there is seldom found one who knows anything of its immutable laws and symmetrically beautiful complications, although most of them can expatiate glibly on its surface manifestations, such as detonations, reverberations, rate of travel, etc.

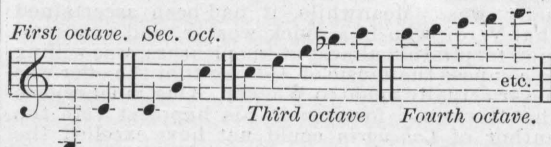
The only true science that could rationally be termed "occult," and which continued to be so until a comparatively recent date, was that of sound; and the credit of bringing the master science and art out of chaos and utter darkness into cognizable order and clear light, is wholly due to the patient perseverance and experiments of musicians.

No course of education, however thorough in its specific bearings, is liberal and complete, which does not embrace a fair knowledge of musical theory; and every man of education who lacks this knowledge, whether by his own neglect or that of his *Alma Mater*, should at once take measures to remedy the defect, instead of stultifying himself by affecting contempt for and pronouncing trivial an elegant and philosophic branch of knowledge of which he is densely ignorant.

It is to this class, then, that I will now present facts to contravene the fiction in the "Russian Horn" matter. Nature furnishes horns, conch shells, etc., and man fashions grand improvements on nature's models from metallic, mineral, vegetable and animal substances, severally and in combinations; but that nature or art does or can produce a tubular wind instrument, "capable of producing only one note," is not—even in any approximate degree—among the possibilities.

In order to guard against misapprehension, it is proper to state that the province of tubular acoustics referred to, is the exclusive property of the resonant horn species, having cup mouthpieces into which the wind column is injected and propelled, by the tongue tip, clear through the horn. Tubular wind instruments, with reed, whistle, or pan-pipe mouthpieces, and with—or without—wind escapes on the sides of the tube, such as flutes, clarionets, bassoons, flageolets, organ-pipes and the like, are indeed related to tubular acoustics, but in a widely different connection.

A bell, string or wire has but one tone, and the alleged condition of "Russian horn bands" are—in principle, though not in practice—exactly those governing bell bands—"Swiss bell-ringers." But the fact is that any horn-shaped tube, with a cup mouthpiece, from the finest modern cornet to the crudest, old, tin dinner-horn—or even rude fabrications of pot-metal, sheet-iron, wood, paper, clay, etc.—will, in the hands of an expert, produce three octaves and enough of a fourth octave to show its resources. Thus:



and so on.

Not one of the long hidden marvels of the science of sound is more wonderful than this revelation, in which we find no intermediate tone in the first or lower octave; but one, the fifth, in the second; and three in the third—the third, fifth and minor seventh; while on the fourth octave are registered all the tones, almost as on a string or voice, subject only to the volition, power and skill of the performer.

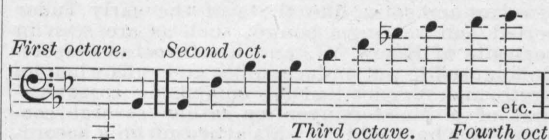
Before drawing conclusions from this acoustic phenomenon, it is best to settle the "Russian Horn" question. The sketch is doubtlessly true in every detail except that of the *one note* horns, which is simply one of the many pleasing canards that easy credulity or misconception picks up and circulates. That only one note on each horn is used, can easily be; and that either G or upper C in the second of nature's tubular octaves is the note, there can be no doubt, because these are the most firmly fixed, accessible and easily hit; and while the players are all, necessarily, in the natural scale, the horns—like the key-board of a piano—are pitched in all the gradations of the chromatic scale.

In former times—not very remote—all horns, except the slide trombone, were crooked to every key necessary to keep the players in the natural scale. This is not now—nor ever can be—entirely dispensed with, but is much narrowed and improved in its application to valved horns; all of which are merely trombones with mechanical facilities for bridging over the onerous work of mastering the slide. This cunning circumvention works well at the start; but nature takes its revenge on the valves and favors the slide as they respectively advance among the complex tortuosities of tubular acoustics. The slide trombone, *in itself*—like the voice and "string quartette"—is a perfect instrument; and besides these, there are no others that, strictly, are so. One of the insuperable causes of this is the immutable law of "enharmonic differences," by which the pitch of tones is lowered by progression into sharp keys and raised by progression among the flat keys; for instance, C sharp is higher than D flat, but on fixed instruments the same key must be used for both.

A glimpse of the wonderful results obtained from a scientific arrangement and combination of seven of the phenomena of nature's tubular scales of sound is all that is needed, or can be presented, in this connection; and any seven, in juxtaposition, half a tone apart, will give equally available and complete results. I will illustrate by the B flat tenor trombone—in bass clef—because it is most in use.

\*This is substantially but not strictly true; strings and bells have one fundamental sound, but they also give harmonics, or upper-partial tones, although, unlike in tubes, the harmonics of strings and bells cannot generally be given predominance over the fundamental tone. That is doubtless what our contributor means.—EDITOR.

The pitch of tubes, like strings, is lowered by lengthening. The trombone, with slide full up, is one tube; then there are six other tubes formed, the base of each being a half tone lower as the slide is pushed out. The scale of each is relatively identical with the others, and with that presented above a double clef; but the notes are known and written in their concert pitch relation. Thus the first or upper position on the slide gives nature's scale in B flat, and this is the only one I will write out, merely as an indicator:



and so on

The scale at the second position is that of A—three sharps; the third is A flat—four flats; the fourth is G—one sharp; the fifth is G flat—six flats (or F sharp—six sharps); the sixth is F—one flat, and the seventh is E—four sharps. These seven different lengths of tube fill the whole requirements of every shade of perfectly attuned sound from low E to any height the player can go, and with much choice of position or location of identical notes in different scales; a great boon denied to the fixed, or valve horns, by the principle of "enharmonic differences." One instance will suffice for elucidation: G, the minor seventh of the third octave of the scale of A (three sharps), is a shade lower than the same note in the scale of G (one sharp) on fourth position; while G, the second in the fourth octave of the scale of F (one flat), on the sixth position, is higher than the standard G of the fourth position. To an accomplished slide trombone player these discrepancies are easy of adjustment, but impossible to a valve operator. This will be more clear to most of the latter by putting the instanced note in treble as upper A, which, taken relatively in the second position, would be through the middle or half-tone valves; and, on the sixth position, through the first and third valves. This is the chief reason, of several, why a valve trombone can never take rank in a first-class orchestra.

What has been presented comprises the merest fraction of a full digest; it is simply an indication of the wealth that is stored in the inviting mines of acoustics. The dictum of Lord Kames, in his "Elements of Criticism," published over a century ago, and accepted as indisputable by all the broad-minded ever since, that "hearing is the master sense," leads, by a parity of reasoning, to the positive conclusion that the theory of sound is the master science.

I may remark that most musicians—and "professionals they are," if living by music confers that "trade-mark"—are only fairly fluent readers and creditable performers of musical compositions. Few know enough of theory to enable them to improvise a correct—not to say tasteful—accompaniment to a simple melody. But nearly all affect to be *esthetic*—God save the mark—by gushing about "the old masters"—"and sich"—in a certain routine of phrases and assertions that have been run into molds for them. The "true inwardness" of this love and admiration of the O. M.'s is somewhat on a par with the like sentiments which they entertain for their "Father who is in Heaven, whom they have not seen," as evidenced by the love and respect they evince for their fellow musicians—in the same line—"whom they have seen." Some of them have a vague idea that the O. M.'s—"ever so long ago"—meaning the Mozart or Beethoven epochs—erected a net-work of sharps and flats—from pure "cussedness"—as a sort of *Cheval de frise* to impede progress, make music seem grand and cost ever so much time, brainwork and money to learn it. How few, comparatively, even fully comprehend and properly appreciate the great phenomenon that is encountered at the very threshold of theory, namely, the two half tones incorporated by the inscrutable wisdom of the Divinity into the scale of sound? The thoughtless see in this only a freak of nature, while the thoughtful know and feel that all the difficulty and beauty in music hinges on these two half tones. They may also be likened to the keystone of a bridge, whose withdrawal would wreck the whole fabric.

W. H. NEAVE.

"Is anybody waiting on you?" said a polite dry-goods clerk to a young lady from the country. "Yes, sir," replied the blushing damsel; "that's my fellow outside; he wouldn't come into the store."

## THE "LONDON TIMES" ON WAGNER.

ALLING upon Richard Wagner for the first time without having been informed of his peculiarities was to experience a mild shock. Entering the room where his visitor was seated, he would throw the door wide open before him, as if it were fit that his approach should be heralded like that of a king, and he would stand for a moment on the threshold, a curious mediæval figure in a frame. The mystified visitor, rising from his seat, would behold a man richly clad in a costume of velvet and satin, like those of the early Tudor period, and wearing a bonnet such as are seen in portraits of Henry VI. and his three successors. Buffon used to put on lace ruffles and cuffs when he wrote, and Wagner had his composing costume—that of a Meistersinger—or rather several costumes, for he would vary his attire not only according to his own moods, but according to the faces of people who came to see him. He would not commit the incongruity of sitting down in scarlet to converse with a man whose features denoted that he was in a "brown study," as we say; he would prefer to leave such a one for an *Augenblick*, while he hurried out to slip on some "arrangement" in subfusc hues. Dress was of real help to Wagner in composition. Genius often has recourse to mechanical appliances for stimulating thought, and there was nothing more laughable in the German musician's slashed doublets than there was in the monk's robe and cowl which Honoré de Balzac always sported when he sat down for a spell of hard work. It was a pity, however, that Wagner should have allowed an action to be brought against him a few years ago by a Parisian Milliner, who made charges (resisted as exorbitant) for "pink and green jackets." This action set all Paris laughing, and confirmed the French in their unkind opinion as to the composer of *Tannhäuser* being a mere eccentric poseur.

Wagner could never make friends in Paris; his character would not dovetail with that of the French; and he hardly understood the importance of conciliating those literary and musical coteries which are all-powerful in recommending innovators to public appreciation. The only man among the foremost critics of twenty years ago who thoroughly understood him was Théophile Gautier, a romantic, whose hair trailed upon his shoulders and whose canons in art defied all conventionalities. Gautier did not like Wagner's music, but he eloquently pleaded for fair treatment in favor of the man who, as he said, was too proud to go begging to any critic's door. In 1861, when *Tannhäuser* was brought out at the Grand Opéra, Wagner did not get fair play. Those dreaded third and fourth rows in the stalls, where all the princes of the pen sat, chose to treat the performance as a joke, and the singers' voices were drowned in a horrible cacophony of jeers from all parts of the house. Of course, the composer was indebted for some of this hooting to the indiscreet zeal of his German admirers, who had babbled about the "Music of the Future." There is a kind of man who will persist in asking you which you like best—beef or strawberries, and will not please to understand that the senses can enjoy good things of all sorts. It was possible to relish Wagner without decrying Mendelssohn and Meyerbeer, to say nothing of Rossini, Auber, and Gounod. The French are ready enough to hail any sort of novelty, and the fact of a man being a foreigner has never stood in the way of his securing the heartiest reception. But a foreigner must not come saying that he means to overthrow Parisian idols, or, if he proclaims any such purpose, he must first ingratiate himself with the directors of public opinion, discuss his views with them sociably, and establish himself in their estimation as a *bon garçon*. Now, Wagner always seemed to pontify when he talked, and he could never join in little jokes against himself. Alexandre Dumas, calling upon him, made some good-humored remark about his own ignorance of music—which he had once defined as "the most expensive of noises"—but his pleasantries were listened to with such a smileless stolidity that he went home in a huff, and wrote his contemptuous protest against "Wagnerian din—inspired by the riot of cats scampering in the dark about an ironmonger's shop." On the day before this protest was printed in the *Opinion Nationale*, Wagner returned Dumas' visit, and was kept waiting for half an hour in an anteroom. Then the author of the *Trois Mousquetaires* marched in superbly attired in a plumed helmet, a cork life-belt, and a flowered dressing gown. "Excuse me for appearing in my working dress," he said, majestically. "Half my ideas are lodged in this helmet and the other half in a pair of jack-boots which I put on to compose love scenes." Snubs of this

sort, of which Wagner encountered many—rankled deep in his mind and made him say that the French were Vandals, whereas, in truth, their quarrel was not so much with his music as with him personally and with his uncivil followers. An influential critic, who recognized Wagner's genius, was asked to say a good word for him. "No," he answered; "half-a-dozen of us might put him in fashion, but we refuse to try because the public taste is not yet refined enough to appreciate what is good in him. If his music should become popular merely as a novelty before being understood, we shall have a weary time of it with young eccentrics claiming to be his disciples. We have our *Parnassiens* (French aesthetes) who give us novels without plots and verses without metre. We do not want to start a school of brayers on the horn and cymbal-clashers who will persuade us that melody is a weakness."

It is not generally known that Wagner was nearly being asked to set the libretto of *Aida* to music. The *scenario* of that opera emanated from Mariette Bey, who requested M. Camille du Locle to write a libretto on the plot which he supplied. A new opera being required for the inauguration of the Grand Theatre at Cairo, a composer was sought who, for an honorarium of £6,000, would undertake to be ready with his music in three months if possible, and in six months at farthest. Félicien David was first asked to do the work, but declined, saying he could not bind himself to a time engagement. Mariette then wished to put the libretto into Wagner's hands, and hoped to tempt him with the promise that the opera should be set on the stage with unparalleled magnificence, as it eventually was. Meanwhile, it had been ascertained that Verdi, who is a quick worker, and can summon inspiration almost at his pleasure, was willing to compose the music of *Aida*, so that the offer was never actually made to Wagner. One must rejoice that it was not, for even in his happiest vein the author of *Lohengrin* could not have excelled the work which ranks highest among Verdi's compositions. But, in any case, it is doubtful whether Wagner would have responded to Mariette's appeal, for he liked to work at his own time, in his own way, and to be his own librettist. He was not a rapid or regular worker, though he used to say that he was always composing. Most of his poems, even those of his latest operas, had been written when he was young, which accounts for the rough hewing of the verses, and he was wont to recite passages of them to himself as he went out for his afternoon's walk, accompanied by his two Newfoundland dogs. Walking, he would seize tunes floating through the air, "now like mists, now like swarms of bees buzzing on the wing, now like legions of singing gnats" (this is what he writes in his unpublished autobiography), and try to make them settle on his verses "as on a mirror." When he was at Bayreuth he had a favorite walk, leading to the Hermitage—the boudoir or Sulking-house of the Electors of Bavaria in olden times, when their Serene Highnesses, tired of beer and politics, would take to metaphysics and French wines for a change. Over the two miles of road lying between Bayreuth and this retreat Wagner could roam undisturbed, for the little Franconian peasant boys and girls who saw him from afar would nimbly skip out of his way, having heard from their parents that the affairs of Germany would somehow get out of joint if they disturbed the great man in his meditations.

One day a small maiden was so hardy as to loiter on his path and beg for a *silber-groschen*. With a smile of surprise, Wagner lifted the child, kissed her and presented her with a golden ten-thaler piece, for, though keen to make money, he was free in expenditure when he had any whim to gratify. On the morrow the news of his liberality had brought out a troop of Franconian beggars, of all sizes; but this time the composer was in no mood for favors, and plied upon the backs of his tormentors the famous ebony and gold staff given to him by the *Männergesangsverein* of Vienna. The Burgmaster of Bayreuth was much agitated over this affair and had serious thoughts of providing the composer with an escort of policemen so that his path might be kept clear every day. For a whole fortnight Wagner did not put in an appearance at Angermann's *Brauerei*, where he had been accustomed to spend an hour or two every afternoon; and it was rumored that he intended to leave the city. But he had only secluded himself for one of his periodical paroxysms of composition, during which he was so unapproachable that he would refuse to see letters or telegrams, and would sometimes have his meals passed to him through a trap in the door. When he had scored off his ideas he returned to his usual haunts, and magnanimously forgave the beggars whom he had beaten.

Bayreuth is a small city of 20,000 inhabitants, and from the time when his Festival Theatre was

built Wagner reigned there as a Pope. The glories of that unique opera house had drawn the eyes of all mankind towards Bayreuth. Hans Richter's orchestra, the singing of Frau Materna, the Sisters Lehmann, and Niemann, the tenor, the luxury of the costumes and scenery provided at the expense of King Louis, elated the Bayreuthers, and social ostracism would have been the punishment of any townsman who failed in proper enthusiasm for all that the composer said, did, or invented. When Wagner showed himself at Angermann's the clinking of *Schoppen* on the marble tables ceased; officers and students, desirous for more beer, called to the *Kellner* in an undertone; the familiar sausage was masticated with a solemn movement of the jaws, while eaters stared pensively at the Genius, who, puffing slowly at his pipe with the deep china bowl emitted his unfavorable opinions about other composers with an engaging frankness. The great man was not seen to so much advantage during the rehearsals at his theatre, for he would now and then rail at his troupe till he made his songstresses weep; but when he had well stormed, stamped, and terrorized everybody down to the call-body into perfect discipline, it must be admitted that he produced such results as London admired last season in the performance of the *Meistersinger*. Nothing better could be imagined than the end of the second act, with its crowd of journeymen and merry 'prentices, its intimitable watchman and comic Beckmesser, each and all playing and singing their parts with most life-like art. The admirable co-ordination of sounds in the choral clamor to which the crowd disperses could only have been attained by dint of arduous rehearsals, superintended by a masterful spirit.

Even at home in his villa Wahnfried, Wagner could never quite unbend. He expected every visitor to give him a tribute of well coined compliments; he would, indeed, weigh the words counted out to him, and let you know in a tone of gentle reproach if he thought that the tribute fell short of what was his due. But once you had paid up in full, he could, while doing the honors of his house, make himself very gracious. He was a magnificent host, for he loved to dazzle, and saw no reason why his table should not be as sumptuously served as a King's. When he travelled, the courier who preceded him engaged, if possible, those suits of apartments in first-rate hotels which are generally reserved for crowned heads. Some years ago, intending to settle in Vienna, Wagner rented a palace, and ordered it to be furnished in such costly style that he found himself unable to pay the upholsterer, and had to depart from the city. At his villa in Bayreuth he had collected an amazing quantity of fine things presented to him by his admirers, and not the least singular among these tokens of affection was a huge mausoleum in gray granite, which adorned a corner of his garden, bore his name carved in deep letters. "I shall be buried there," Wagner used to say. "The granite was subscribed for by twenty of my best friends, and the monument was set up by some of our good workmen of Bayreuth, who would accept no pay for so doing." In speaking of his tomb, Wagner often alluded to a Grandiose March which he had composed for his own obsequies, but it was not to be performed unless it could be rehearsed during his lifetime. "And how can it be rehearsed," he said, "without overwhelming my wife and children with grief?" Wagner was a very tender husband and father, and his home was a happy one. In the companionship of his gifted wife, of his boy Siegfried, and of his four bright daughters, Daniela, Elsa, Eva and Isolde, who all worshipped him with no mere lip service, he found consolation for the many disappointments that were interspersed with the triumphs of his life.

One of his greatest disappointments was that of being unable to obtain the title of Director-General of German Music—a Court appointment which had been held by Meyerbeer, and was in the gift of the German Emperor. But the Kaiser could never forget that Wagner had been a revolutionist, and even when his Majesty was persuaded to attend the Wagner Festival at Bayreuth, he treated the composer with so marked a coldness that it bore the looks of a premeditated affront. The strangely exceptional patronage with which Wagner was favored by King Louis II. may have had something to do with this, as it is well known that the Bavarian King's melomania had not been pleasing to other German Sovereigns, owing to the public comments which it has provoked. It was not quite so gratifying to Wagner himself as has been generally supposed—that is to say, that some of its manifestations were at times rather embarrassing. When the King shut himself up with Wagner at Hohenschwangau, refusing to see his Ministers; when he ordered midnight performances of *Lohengrin* at the Theatre Royal for himself alone, Wag-

ner, who had an ear for the murmurs of the multitude, must have mused uncomfortably on the fate which is apt to overtake Royal favorites in times of popular commotion. Baron von Pfretzchner, the Premier and Minister of the King's Household, once wrote to him peremptorily, "I must see the King this afternoon, so arrange the matter, without fail," but Wagner had no more power to contrive an audience with the King than he had to bestow a lock of the Monarch's hair. A little adventure which once cost him a bad ducking, and might have had still worse results, illustrates the precarious footing on which favorites stand with a Sovereign highly sensitive as to his dignity. A water party by moonlight had been organized on the lake near King Louis's summer palace, and a celebrated *prima donna* had been invited to sing some of the duets from *Tristan und Isolde* with the King. Wagner, in his fancy dress, and a page, who sculled, completed the quartette in the Royal boat. It was all very poetical, and the lady, carried away by the romance of the occasion, made so bold as to administer a gentle caress to the King who resented this breach of etiquette by a push which sent her overboard. Wagner plunged after the soprano, whose tuneful voice was being raised with rare force, and succeeded in rescuing her; but it was a doleful party that presently stepped on shore—Isolde sobbing and wringing out her clothes, the Meistersinger creaking in his shoes, Tristan murmuring as he stalked away with an injured air, and the page, no doubt, laughing in his sleeve, after the manner of his irreverent kind. Wagner used to say that the King had always given him more than he should have dreamed of asking; but that he had been cured of proffering requests by the significant tone in which his Majesty said "*Nein*" the first time he was asked for something which it did not suit him to grant.

#### THE ORIGIN OF NEGRO MINSTRELSY.

It was in the year 1830, that a young man of about twenty-five years of age, of a commanding height, and dressed in scrupulous keeping with the fashion of the time, might have been seen sauntering idly along one of the principal streets of Cincinnati. To the few who could claim acquaintance with him he was known as an actor, playing, at the time referred to, an engagement as light comedian in a theatre of that city. He did not seem to have attained to any degree of eminence in the profession, but he had established for himself a reputation among jolly fellows in a social way. He could tell a story, sing a song and dance a horn-pipe in a genuine style.

If it must be confessed that he was deficient in the more profound qualities, it is not to be inferred that he was destitute of all the distinguishing, though shallower virtues of character. He had the merit, too, of a proper appreciation of his own capacity, and his aims never rose above that capacity. As a superficial man, he dealt with superficial things, and his dealings were marked by tact and shrewdness. In his sphere he was proficient, and he kept his wits upon the alert for everything that might be turned to profitable use.

Thus it was that, as he sauntered along one of the main thoroughfares of Cincinnati, as has been stated, his attention was suddenly arrested by a voice singing clear and full above the noises of the street, and giving utterance in an unmistakable dialect, to the refrain of a song to this effect:

"Turn about an' wheel about, an' do jis so,  
An' eb'ry time I turn about, I jumps Jim Crow."

Struck by the peculiarities of the performance, so unique in style, manner and "character" of delivery, the player listened on. Were not these elements—was the suggestion of the instant—which might admit of higher than street or stable-yard development?

As a national or "race" illustration, behind the footlight, might not "Jim Crow" and a black face tickle the fancy of pit and circle as well as the "Sprig of Shillallah" and a red nose? Out of the suggestion leaped the determination; and so it chanced that the casual hearing of a song trolled by a negro stage driver, jolling lazily on the box of his vehicle, gave origin to a style of music destined to excel, for the time being, all others, in popularity and to make the name of the obscure actor, W. D. Rice, famous.

As his engagement at Cincinnati had nearly expired, Rice deemed it expedient to postpone a public venture in the newly projected line until the opening of a fresh engagement should assure him opportunity to share fairly the benefit expected to grow out of the experiment. This engagement had already been entered into, and accordingly shortly

after, in the autumn of 1830, he left Cincinnati for Pittsburgh.

The old theatre of Pittsburgh was an unpretending structure, rudely built of boards, and of moderate proportions, but sufficient, nevertheless, to satisfy the taste and secure the comfort of the few who attended. Entering upon duty, Rice prepared to take advantage of his opportunity. There was a negro in attendance at Griffith's Hotel, on Wood street, named Cuff—an exquisite specimen of his sort—who won a precarious subsistence by letting his open mouth as a mark for boys to pitch pennies into, at three paces, and by carrying the trunks of passengers from the steamboats to the hotels. Cuff was precisely the subject for Rice's purpose. Slight persuasion induced him to accompany the actor to the theatre, where he was led through the private entrance and quietly ensconced behind the scenes. After the play, Rice having shaded his own countenance to the "contraband" hue, ordered Cuff to disrobe, and proceeded to invest himself in the cast-off apparel. When the arrangements were completed, the bell rang, and Rice, dressed in an old coat, forlornly dilapidated, with a pair of shoes composed equally of patches; on his feet, and wearing a coarse straw hat in a melancholy condition of rent and collapse, appeared and produced an instant effect. The crush of peanuts ceased in the pit, and through the circles passed a murmur and the bustle of the liveliest expectations. The orchestra opened with a short prelude, and to its accompaniment Dan Rice began to sing:

Oh, Jim Crow's come to town, as you all must know,  
And he heel about, he turn about, he do jis so,  
An' eb'ry time he turn about, he jump Jim Crow.

The effect was electric. Such a thunder of applause as followed was never heard before within the shell of that old theatre. With each succeeding couplet and refrain the uproar was renewed, until presently, when the performer, gathering courage from the favorable temper of his audience, ventured to improvise matter for his distich from familiarly known local incidents, the demonstrations were deafening.

Now it happened that Cuff, who meanwhile was crouching in *deshabille* under concealment of a projecting flat behind a performer, by some means received intelligence at that point of the near approach of a steamer to the Monongahela wharf. Between himself and others of his color in the same line of business, and especially as regarded a certain formidable competitor called Ginger, there existed an active rivalry in the baggage-carrying business. For Cuff to allow Ginger the advantage of undisputed descent upon the luggage of the approaching vessel, would be not only to forfeit all considerations from passengers, but by proving himself a laggard in his calling, it would cast a damaging blemish upon his reputation. Liberally as he might lend himself to a friend, it could not be done at that sacrifice. After a minute or two of fidgety waiting for the song to end, Cuff's patience could endure no longer, and cautiously hazarding a glimpse of his profile beyond the edge of the flat, he called in a hurried whisper, "Massa Rice, Massa Rice; must hab my close! Massa Griffif wants me—steamboat's comin'."

The appeal was fruitless. Massa Rice did not hear it, for a happy hit at an unpopular city functionary had set the audience in a roar in which all other sounds were lost. Waiting some moments longer, the restless Cuff, thrusting his visage from under cover into full three-quarters view this time, again charged upon the singer in the same words, but with more emphatic voice, "Massa Rice, Massa Rice! must hab my close! Massa Griffif wants me—steamboat's comin'!"

A still more successful couplet brought a still more tempestuous response, and the pleadings of the baggage carrier were unheard and unheeded. Driven to desperation, and forgetful in the emergency of every sense of propriety, Cuff, in a ludicrous undress as he was, started from his place, rushed upon the stage, and laying his hand upon the performer's shoulder, called out excitedly, "Massa Rice, Massa Rice! gi' me nigga's hat—nigga's shoes—nigga's coat—gi' me nigga's tings! Massa Griffif wants me—steamboat's comin'!"

The incident was the touch in the mirthful experience of that night that passed endurance. Pit and circles were one scene of such convulsive merriment that it was impossible to proceed in the performance, and the extinguishment of the footlights, the fall of the curtain, and the throwing wide of the doors for exit, indicated that the entertainment was ended.

Such were the circumstances, authentic in every particular, under which the first work of the distinct art of negro minstrelsy was presented.

#### AUGUST WILHELMJ.

WILHELMJ was born September 21, 1845, at Usingen, an old town in the duchy of Nassau, about twenty miles from Frankfurt-on-the-Main. His father, a barrister and doctor at law, now living at Wiesbaden, has an extended reputation as one of the most important wine-growers of the Rhine country. His mother was formerly a distinguished singer and pianist, and a pupil of Chopin. His first master was Conrad Fischer, of Wiesbaden, under whom he made extraordinary progress. He could play almost before he could talk. He began to use the violin at the age of four. At seven he exhibited his accomplishments for the entertainment of Henrietta Sontag, who was on a visit to his family, and she was so charmed with the exactness of his execution and the purity and beauty of his tone that she embraced and kissed him, and predicted for him a splendid future. At the age of eight he played in quartets of Haydn, showing already a natural talent for chamber music, which he has since cultivated with rich results. In his ninth year he appeared for the first time in public. In March, 1856, he played at a charity concert in the theatre at Wiesbaden, and is said to have made a great popular sensation. Notwithstanding the evident bent of his genius, his father insisted upon training him for the law. August remonstrated for a long time in vain. At length Dr. Wilhelmj agreed that the boy should devote himself to the violin provided some high authority found in him the promise not merely of a clever musician, but of a great artist. And so in the spring of 1861, young August set out for Weimar to submit himself to the judgment of Franz Liszt.

We can imagine the picture of the handsome, bright, earnest lad of sixteen, standing beside the piano at which the white-haired master, hero of a thousand triumphs, opened Spohr's Eighth Concerto and began the test. The concerto was followed by Ernst's variations on Hungarian airs, Liszt playing the accompaniment. Then Wilhelmj played some shorter pieces at sight. When he paused, Liszt rose from the piano and exclaimed: "What! they thought of making you a lawyer? You were born for music. A few days later Liszt went with the boy to Leipsic, and placed him under the care of Ferdinand David. Three years at the Leipsic Conservatory laid the solid foundation of his greatness. Hauptmann and Richter gave him a sound training in the theory of music. (Joachim Raff afterward instructed him further in the same branch at Wiesbaden.) David taught him the technique of the violin, and exerted a fortunate influence in the development and fixing of his style. This eminent master was the best pupil of Spohr, who is commonly regarded as the founder of the modern German violin school. The breadth and smoothness of Wilhelmj's cantabile playing might thus seem to have been transmitted to him in a direct line from the famous *virtuoso* and composer in whom these qualities were so much admired. But in Spohr's case there was a tendency toward the weakness of over-refinement from which Wilhelmj is entirely free.

#### NO KEY-NOTE.

A venerable colored man invested in a watermelon at the Central Market, and walking off to find a retired spot in an alley when a brother of color hailed him with:

"See here! Uncle Joe!"

"Ize in a hurry," replied the melon man.

"But we boaf wote de same ticket, you know?"

"Yes, I know, but watermellyons and politicks doan run togeder."

"I belong to your church, too."

"Dat all may be, but dis am no general love feast."

"Say, Uncle," continued the other as his mouth continued to water, "we am of de same race?"

"Sposin' we am. Does de white folkses whack up 'kase day am all white?"

"I lent you half a dollar once."

"Dat's so, but I paid it."

"Won't you divide on de groun' of charity?"

"Look a-heah sah!" said the old man, as he turned around, "you can't strike the key-note, no way you can fix it—not on dis watermellyon! If you'll see me later—catch on some time when ize luggin' home a mushmelon wid one side caved in—sunthin' werry cheap an' soft—an' you'll put in on de groun' of your ole wife havin' de whoopin' cough an' my ole wife havin' de measles at de same time, we'll sot down an' devour de business in company. Go back, sah—go right back!"

## AUTHORS AND STIMULANTS.

**M**ARK TWAIN finds two glasses of champagne admirable for loosening the tongue, and a happy inspiration for an after dinner speech; but his experience has been that wine clogs the brain for mental work, and he can never write to his own satisfaction after drinking even one glass. He likes tobacco as a stimulant. Oliver Wendell Holmes prefers an entirely undisturbed and unclouded brain for mental work, unstimulated by anything stronger than tea or coffee, unaffected by tobacco or other drugs. His faculties are best under his control in the forenoon, between breakfast and lunch. The only intellectual use he can find in stimulants is the quickened mental action they produce when taken in company. He thinks ideas which thus reach the brain may remain after the stimulus has ceased. W. D. Howells never uses tobacco, except "a self-defensive cigarette" where a great many others are smoking, and when he takes wine it weakens his work and his working force next morning. Lyman Abbott uses neither alcohol nor tobacco. Matthew Arnold drinks claret habitually, and it suits him. The late George M. Beard found alcohol benumbing and stupefying, but tobacco, opium, tea and coffee had an effect precisely the reverse. Professor Blackie takes wine to sharpen his appetite, but never as a stimulant for intellectual work. Wilkie Collins says he is nerved and composed by tobacco. Thomas A. Edison is too violently excited by smoking or drinking, but gets inspiration from chewing tobacco. Gladstone regards wine, in moderate quantities, as necessary to him at the time of the greatest intellectual exertion, but he detests tobacco.

## JOINING A BAND.

**B**RASS band, composed of good players, is a thing all enjoy; but the playing of a single horn by a beginner is about the most mournful and nerve-shattering experience that the world can produce, if we except a baseball nine composed of cats practicing in the night. It beats all, how few persons who begin to play a horn hold out faithful to the end, and eventually become members of a band. There is a time in the life of every young man when he has an ambition to belong to a brass band, and he never rests contented until he has borrowed or owns a brass horn. A boy goes to a county fair and sees a band, hired from a neighboring town, and each member of the band is a hero in the eyes of the boy. He sees the blue coats, with gold lace, the *épaulettes*, the cap, with its musical front-piece, and the yellow stripe down the trousers, and he resolves to learn to play a horn. He sees the crowd collect around the bandstand as the band plays a tune, and notices the snare drummer cock his hat on one side of his head and look at the girls, and the young man is almost inclined to learn to play the drum instead of the horn, as he argues that playing the drum gives one a better opportunity to look around; but when he reflects that it only takes muscle to play the drum, and that it requires brains and wind to play a horn, he decides on the horn. And when the band is marched off to the dining hall, at the fair, and given a place at the head of the table, near the orator of the day, who has his oration in his pocket and is afraid he will lose it, and sees the crowd collect around the band, his mind is made up more firmly than ever to learn to play a horn. He goes home and dreams of the band, and the next day he goes to work and sells a calf, or takes some of the money he earned harvesting, and buys a brass horn and a book of notes that he does not know the name of. He has been to singing school, and can read singing notes, but horn notes are too rich for his blood. He does not tell his family what he has done, but smuggles his horn into the barn, and when he has got the milking done, and fed the stock, he goes out to the barn and gets into the hay mow and feels of the keys. He finally musters up courage to blow gently into the horn, and he hears a noise that is a cross between the squeal of a pig caught under a gate and the bellow of a cow that smells blood and paws the turf and looks "sassy" in the pasture. He blows gently until he has got so he can make a straight noise that does not split up the back and go out of the instrument both ways, and the folks in the house begin to hear it. Then he concludes that he will see how much the instrument will stand, and he draws in his breath and blows for all that is out, and as the discordant "bla-a-t" goes out upon the stifling air of the hay mow, and he feels a sensation at the butt of the ears that makes him think a

mule had kicked him, and he hears the horses down stairs kicking in the stalls, and the cows are lowing as though they had heard bad news, and the faithful dog that he has left out doors, begins to howl as though there was going to be a death in the family. Then the beginner begins to realize that he is making a sensation, and he looks out of a crack in the barn towards the house, and he sees his mother standing on the porch with her apron over her head looking at the barn as though it was on fire; the hired man, who is pumping water, stops with the pump handle in the air; and he sees his father, in his shirt sleeves, pick up an ax handle and start for the barn, spitting on his hands and looking savage. He sees a neighbor, who is driving by, stop his team in front of the house and ask if there is anybody sick, and he realizes that it is impossible to keep his secret longer, and he comes down out of the hay mow, with his brass horn under his arm, sheepish, and confesses to his outraged family that he is learning to play a horn so he can join the band. His father tells him he is a blasted fool, but his mother and sister take his part, and argue that it will be a great honor to have him wear brigadier-general clothes in the band and the matter is compromised by allowing him to practice on his horn out in the south lot, and for a week or two, at intervals, mournful sounds are heard from that direction, and then they suddenly cease, and when his father finally asks the boy how he is progressing as a hornist, he tells his parent that he has traded off his horn for a fiddle or an accordion, and explains, by showing his upper lip, which is swelled up to twice its natural size, that he is not cut out for playing a wind instrument. That horn will be traded all over the neighborhood, and will finally be found in a garret, jammed out of shape, and the brass band fever will have passed away. Among the greatest failures of the world there are none that are sadder than the failure of a boy to learn to play a brass horn.—*Milwaukee Sun*.

## "TRADE NOTES"—ANNOTATED.

**N**OT long since we published "some lies of our own," and we have been told by many that they were very much like the truths to be found in certain other journals. It now occurs to us to dash off a few "trade notes" in the style of the music-trade papers, accompanying them in each instance with a brief explanation of their wisdom and effect. If the trade give us proper encouragement, we may continue this column. We have not taken the trouble to ascertain whether any of the statements that follow are founded in fact; the truth is that we have evolved them from our inner consciousness, very much *à la* trade journal. It is a hundred times easier to guess at a fact than to obtain it by patient inquiry.

TRADE NOTE No. 1.—Weber's factory is running night and day. It is now some two thousand pianos behind orders, but will probably catch up in three or four months.

Annotation.—The result of this announcement will be, of course, that if any dealer who needs pianos for present use reads and believes it, he will refrain from sending his orders to Mr. Weber, since he cannot fill immediately an order for which the dealer cannot wait three or four months.

TRADE NOTE No. 2.—Spitzbube & Nogo, of New Orleans, have just contracted with Behning for six hundred pianos to be delivered within ninety days.

Annotation.—This piece of news will inform Behning's workmen that this is a good time to strike for higher wages. They will do so; the employers will be compelled to yield and they will lose all the profit they would have made if we had not told on them.

TRADE NOTE No. 3.—Wm. Knabe is about to start on an extensive tour, during which he will visit all the principal cities of the West and push the sale of the justly celebrated pianos manufactured by his firm.

Annotation.—This will enable Mr. Knabe's competitors to checkmate any little scheme he might have to push his goods. It is very kind—to his competitors.

TRADE NOTE No. 4.—Our readers will find on another page a two column *exposé* of "the ways that are dark and tricks that are vain" of the "heathen Chinese" of Washington, N. J.

Annotation.—Daniel F. Beatty thus gets two columns of advertising free of charge. The legitimate trade have to pay for their advertisements.

TRADE NOTE No. 5.—Horace Waters stated to our reporter that he had sold thirteen hundred pianos within the last three days.

Annotation.—The public will think that somebody lied, and two to one they'll think it was the dealer,

rather than our imaginative reporter. That will make Waters a reputation for truth and veracity which will greatly assist him in subsequent transactions.

TRADE NOTE No. 6.—Geo. Steck & Co. lost \$50,000 by the failure of Catchem & Co., of Chicago.

Annotation.—This announcement will have the double effect of adding great lustre to the reputation for good judgment of the firm of Steck & Co., and of increasing their business credit.

TRADE NOTE No. 7.—A REVIEW reporter dropped into the office of Decker Brothers and found Mr. Charles Decker busily engaged clipping off coupons from a pile of government bonds the size of a haystack. [Annotation No. 1. The ambiguity here is intentional; it is a special merit in a trade note to be susceptible of two interpretations. In this case it was the bonds and not the pile that were of the size of a haystack]. The following conversation ensued:

Reporter—Good morning, Mr. Decker, how do you do?

Mr. Decker—Oh, so-so.

Reporter—How is business with you?

Mr. Decker—Well, so-so!

Reporter—Is this work of clipping off coupons very laborious?

Mr. Decker—Just so-so!

Reporter—How would you like to keep it up the balance of your life?

Mr. Decker—Only so-so!

Reporter—How do you like my frequent visits?

Mr. Decker—Oh, well—so-so!

Annotation No. 2.—The impression produced by this characteristic trade interview will be that Mr. Decker is a brilliant conversationist, and that the reporter has given to an expectant world much valuable information.

We stop with this sample half dozen. If our advertisers wish us to give them such notices right along, we repeat it, we can dash them off with the greatest ease as long as the ink in our stylographic pen holds out. We think we could run a trade paper on the New York plan quite easily. Whether we would do our advertising patrons any good in that way is quite another question; and it is for that reason mainly that we have chosen to make our trial batch of trade notes "out of whole cloth."

Trade journals in general and *The Courier* in particular, will please refrain from quoting any portion of the above article. We cannot afford to spend untold wealth in securing such valuable information for the benefit of the music-trade and then have our less enterprising contemporaries reap the benefit of our arduous labors.

## MUSICAL FISH.

**W**HAT some fish make an approach to vocal performances by emitting tones was known to Aristotle, who specifies six different kinds. The family of the Maigres (*Sciaenidae*) are famous for the sounds they make on being drawn from the water, and also when remaining in it. These fish are remarkable for the size and complicated structure of their air-bladders, which, however, in many instances seem to have no external openings; and great cavernous recesses existing in the crania of many, it has been suggested that these sinuses may afford the true explanation of the phenomena. In some of the genera they are more striking than in others; and one of the most remarkable, the Pogonia (of the Maigre family) had acquired the popular name of drum-fish. The sounds seem to vary widely in their character and tones, and are described in very different, not to say discrepant, terms, being designated sometimes as dull hummings, at other times sharp whistlings, and frequently as the fishes' song. It has sometimes been supposed that they are uttered by the males alone, and the fishermen, by imitating them, can frequently collect a troop of the fishes around them. The boatmen, also, by putting their ears to the gunwale of their boat, can often readily perceive the sounds, though at the depth of twenty fathoms, and thus guided can successfully cast their nets and procure a draught. Lieutenant White, of the American service, in his "Voyage to the China Seas," published in 1824, relates that, being at the mouth of the Cambodia, his crew and himself were greatly astonished by hearing certain unaccountable sounds from beneath and around the vessel. These were various; like the bass notes of an organ, the sounds of bells, the croaking of frogs, and a pervading twang which the imagination might have attributed to the vibrations of some enormous harp. For a time the mysterious music swelled upon them, and finally formed a universal chorus all round,

but as the vessel ascended the river the sounds diminished in strength and altogether ceased. Humboldt was a witness to a similar occurrence in the South Sea, but without suspecting the cause. Toward seven in the evening the whole crew were astounded by an extraordinary noise which resembled that of drums which were beating in the air. It was at first attributed to the breakers. Speedily it was heard in the vessel, and especially toward the poop. It was like a boiling, the noise of the air which escapes from fluid in ebullition. The sailors began to fear there was some leak in the vessel. It was heard unceasingly in all parts of the vessel, and finally, about nine o'clock, it ceased altogether. The interpreter belonging to Lieut. White's ship stated that the marine music which had so much surprised the crew was produced by fishes of a flattened oval form, which possessed the faculty of adhering to various bodies by their mouths. This fish might have been the Pogonia.—*All the Year Round.*

## MUSIC IN ST. LOUIS.

THE fifth concert of the St. Louis Musical Union occurred on March 29th, just too late for notice in our April issue. The night was rainy and dismal, and yet a good audience assembled to listen to the following programme:

PART FIRST.—1. Overture, "Tannhäuser," R. Wagner, Orchestra; 2. Good Friday Chalm, (Char. Freitag's Zauber), from R. Wagner's last work, "Parsifal," Orchestra; 3. Ah! Non Credea. Ah! Non Giunge—"Sonnambula," Bellini, Mrs. M. E. Latey, with Orchestra accompaniment; 4. (Suite Algerienne), St. Saens, *Impressions pittoresques* upon a voyage in Algiers. No 1. "Prélude," No. 2. "Rhapsodie Mauresque," No. 3. "Reverie du Soir," No. 4. "Marche Militaire Française," Orchestra. PART SECOND.—5. Ball scene from the Dramatic Symphony, "Romeo and Juliet," (Op. 17), H. Berlioz; Romeo alone, sadness, distant sounds of Music and Dancing, Grand Fete at Capulet's house, Orchestra; 6. Rondo for two Flutes, *Fuerstenuau*, Messrs. Dabney Carr and E. Buechel; 7. Waltz—"On the Wings of Song," Ernst Schuetz, Orchestra; 8. Ballad—"Maying," Rudersdorf, Mrs. M. E. Latey; 9. Overture—"William Tell," Rossini, Orchestra.

A glance at the programme will show that Mr. Waldauer is rapidly increasing the repertoire of his orchestra, which, on this occasion, played four (to it) entirely new compositions, three of which were very difficult to execute. To say that all these were perfectly rendered would be to claim for the orchestra what its leader would certainly not assert, but that, with the material in hand, the conductor accomplished better results in this instance than anyone had a right to expect, is only to do him justice. Humboldt is reported to have said, once upon a time: "The Germans value a man for what he knows, the English for what he owns and the French for what he does." The American measure of merit is much like that which Humboldt attributed to the French, and, measured by that standard, Mr. Waldauer is to St. Louis one of its most valuable musicians, for to him (and to Mr. Dabney Carr) we are indebted for our only opportunity of hearing good (if not always great) performances of many of the principal orchestral compositions of the world. We say of the world, because, whatever his own predilections, Mr. Waldauer has shown a truly cosmopolitan spirit in the selection of his programmes, limiting them to no one school, to no one period.

The vocalist of the evening, Mrs. M. E. Latey, is a very pretty little lady, whose good looks and modest demeanor are well calculated to disarm the criticism of any man who is not blind, but truth compels us to shut our eyes and say that her first number was not satisfactorily given. The second, an ordinary ballad, was excellently sung. It seemed to lie just within the range of her voice, and, for once, the enunciation of the words was as nearly perfect as it is possible for words to be in song. We have before complained of Mrs. Latey's enunciation, and now that she has shown us that she can, in this important requisite, be as good as the best, we shall perhaps close our eyes more tightly than ever and be more exacting still.

The playing of the rondo for two flutes by Messrs. Carr and Buechel was universally admired. Mr. Waldauer has been criticised in certain quarters for having placed upon this programme a waltz and Mrs. Latey's ballad. We must say that, in our estimation, Mr. Waldauer did just right, in both instances. The waltz "On the Wings of Song" is an excellent composition of its class, which was beautifully arranged for the orchestra by Mr. Louis Mayer, and offered a pleasant relief to the heavier compositions that preceded it. If the applause it received is to be a criterion of popularity, it was the most popular orchestral number played. If we had, like Boston, several series of orchestral concerts, it might be well enough to strictly confine one or more of these series to symphonies and the like, but as it is, the Musical Union catering to our general musical public, if there is any mistake in its programmes it is rather that they overshoot than undershoot the mark. The ballad, we have already said it, was ordinary, but it was not bad; the people liked it and, considering the excellent way in which it was delivered, they did right in liking it. This may seem heterodox, coming from a musical journal, but be have often said, and we now repeat it, that there is more credit to the performer in doing a simple thing well than in doing a complicated one badly, and also that the musician who wants everything learned forgets that musical education is no exception to the rule that growth must be gradual.

The following are the programmes of the three concerts to be given at Armory Hall by the Thomas orchestra and auxiliary forces on the 18th, 19th and 20th instant, and which have, jointly, been dubbed "a musical festival":

FRIDAY, May 18th—"Simponia Eroica," Beethoven; Song, "Am Meer," Schubert, Mr. Franz Remmert; "Siegfried's Death" (Götterdämmerung) Wagner; "Concerto No. 1 in E flat," Liszt, Mme. Rivé-King; "Scene and prayer from Der Freischuetz," Weber, Mrs. Humphrey Allen; "Serenade No. 3 in D minor, op. 69," Volkmann, (violinello obligato by Adolph Hartdegen), string orchestra; Ballet music from "Nero," Rubinstein.

SATURDAY, May 19th—"The Redemption," Gounod. Chorus of 300 voices, composed of St. Louis Choral Society and members of other societies and church choirs. Soloists, Mrs. E. Humphrey Allen (Boston), and Mrs. Norton-Hartdegen (New

York), soprani; Mrs. Belle Cole (New York), contralto; Mr. Frederick Harvey (New York), tenor; Mr. Franz Remmert (New York), basso.

SUNDAY, May 20th, 3 p. m.—"Symphony in B minor" (unfinished) Schubert; Recitative and aria from "Ruins of Athens," Beethoven, Mr. Franz Remmert; "Concerto in G minor, No. 2, op. 22," Saint-Saens, Mme. Rivé-King; "O Fatima" aria, Weber, Mrs. Belle Cole; Scenes from "Die Walküre," Wagner, a "Introduction to Act I," orchestra; b "Siegfried's love song," Mr. Fred Harvey; c "The ride of the Walkyries," orchestra; d "Wotan's Farewell to Brunnhilde, and Magic Fire Scene," Mr. Franz Remmert; "Damnation de Faust," Berlioz; a "Invocation—minuet of the Will-o'-the-Wisps;" b "Dance of the Sylphs;" c Rakoczy March.

A SUBSCRIBER informs us that a certain "professor" of music on 2d Carondelet Ave. makes it a practice to speak disparagingly of the music which the REVIEW contains, and asks the reason. If the subscriber in question will get the "professor" to attempt to play at sight, or even after a week's study, any of the piano pieces which have appeared in our paper, he will have a more satisfactory answer than any we could give him. There is such a thing as differences of tastes, and good musicians may not like some of the compositions we publish; it is also possible that a teacher may not find some of our selections suited to some particular pupil, but whenever any one speaks of our Music as "trash," he "writes him down an ass" in the estimation of all connoisseurs. With that brief statement we leave the subject for the present. Should we hear of any more such talk from that quarter, we may have occasion to show the gentleman up in his true light.

THE following excellent programme was that which was offered by the Philharmonic Quintette Club at its last concert April 23d. It was rendered in prime style.

I.—Quartette—in F Op. 37, Xavier Scharwenka; (a) Adagio, (b) Allegro vivace, for piano, violin, viola and violoncello. II.—Grand Quintette—in C Op. 163, F. Schubert; (a) Allegro ma non troppo, (b) Adagio, (c) Scherzo, presto, (d) Allegretto, for two violins, viola and two violoncellos. By members of the club, assisted by G. Anton, Jr.

III.—Quintette—Op. 30, Carl Goldmark; (a) Scherzo, allegro con spirito, (b) Allegro vivace, alla breve, for piano, two violins, viola and violoncello.

Attached to the programme was a coupon containing the following information: "It is proposed to continue the Philharmonic Concerts next year if sufficient subscriptions are received to cover necessary expenses. The series will comprise six concerts. Price of Season Tickets, \$3. Will those who wish tickets please fill out blank below, and leave at the door as they pass out after the concert. Collections will be made next Fall after the course is decided upon."—Here followed blank for name, address and number of tickets.—We think it is an absolute shame that so excellent an organization, now in the fifth year of its existence, should have received such scanty support as to leave it in doubt whether it will be kept up for another year. We have not heard what was the response at the door, but it was probably not very large. Our music-loving citizens ought to subscribe promptly and not leave the continuance of these concerts problematical.

THE Standard Opera Company, which held the boards at Pope's during the third and fourth weeks of April, playing "Heart and Hand" and "Patience" is a company of more than ordinary merit. A garbled version of "Heart and Hand" had been played the previous week by the McCull Opera Company, and so badly played that the newspapers had damned the opera before they had had a chance to hear it properly sung. This affected the attendance, of course. The music is in Lecocq's best vein and well calculated to please.

Miss Courton, the prima donna, has a clear, sympathetic soprano, of good compass and moderate strength, which she uses with taste and intelligence. She has a good stage presence and her face, intelligent rather than beautiful, is one of those which serve as an immediate passport into the good graces of audiences. Mr. George Sweet, as the Prince, is all that the most exacting could wish. His mastery of all the little details of stage business is so complete that his art conceals its art. He throws himself, body and soul, into the character he plays, and, of course, avoids all "gags"—an example which we would advise Mr. Kyle (the king) to follow. As to voice, Sweet has certainly no superior, and probably no equal among the barytones now on the American stage, and he uses it in a masterly manner. Miss Richardson, as Joseph, is acceptable, but better as an actress than a singer—the same may be said of Miss Cooke as Dona Scholastica. Mr. McCreery (Morales) has an excellent tenor voice, but he will soon have no voice at all unless he learns how to use it better. With proper training, there is in him the making of an American Campanini, without it there will soon be nothing but a chorus singer. One single year of good schooling would make of McCreery a first-class tenor. Will he heed our advice while it is yet time? The opera was put on in capital style—costumes—scenery and all accessories being all that could be desired and (Thank you Mr. Duff!) there were very few scarecrows in the chorus. Many persons have said that the gem of the opera is the solo "Tis I alone can tell" which Mr. Sweet sings in the third act. Should our readers seek for it in the score, however, they will not find it there, but if they will turn to the November issue (1882) of the REVIEW they will find it precisely as sung in the opera. The fact is that it is no part of the opera at all, but one of Kunkel Brothers' copyright publications.

THE rendering of Gounod's "Redemption" by the Henry Shaw Musical Society, on April 27th, was a very uneven performance. Mr. Poppen, has evidently profited by our remarks concerning the importance of correct tempo, for, on this occasion, he scrupulously adhered to those indicated by the composer. The choruses were generally well done. Everything else was bad. The two pianos or rather the two pianists did not play together, but from a sixteenth to a thirty-second note apart; the organist forgot to come in with some very necessary chords, the narrators and other soloists were in bad voice and, generally speaking "botched" their respective parts in a manner ranging from the regrettable (as in the case of Mrs. Peebles, who seemed to be ill) to the disgraceful. It has been said, that they were not to blame, since three weeks was all the time they had for study and rehearsal. That was probably insufficient, but then, why did the society undertake to do what they could not do in the time they desired to spend upon the work? The performance, though unsatisfactory, convinced us that the "Redemption" is a great work, and we await with great interest the performance with full orchestra, of the 19th instant. We shall wait until after that, to give in detail our views and impressions of the work.

MR. SHERWOOD, pianist, of Boston, gave two recitals at Association Hall on the 27th and 28th of April. Mr. Kieselhorst, agent for the Miller piano, which Mr. Sherwood plays, managed the concerts and thought he had a little scheme by which he would get big and paying audiences. The plan was to send out

a large number of tickets, exchangeable at the door for admission tickets at half price, i. e. twenty-five instead of fifty cents. Twenty thousand tickets, with programmes, etc., announcing "America's Greatest Pianist" were distributed. There were between seventy-five and a hundred persons at each recital, including dead-heads. Mr. Sherwood played with all the finished technique for which he is famed. His programmes were not of a popular character and therefore it is not to be wondered, at that he failed to create enthusiasm among those present. The music-teachers were conspicuously absent. They rave about classical music, but they dodge classical programmes with an ease and deftness which it is a pity they do not, as a rule, give any signs of in their musical performances. Doubtless the charlatanism of advertising Mr. Sherwood as "America's greatest pianist" kept away some who would have attended had a more dignified form of announcement been chosen.

On page 300, will be found the advertisement of "The Authors' Bureau" of Philadelphia. The idea seems to us a good one and entirely practical. We know the manager to be perfectly competent for the work he proposes to perform.

THE first performance at Hamburg of M. Massenet's Opera "Hérodiade" appears to have been a complete success. The Hamburg correspondent of the *Allgemeine Deutsche Musik Zeitung* says: "It is a pleasure to meet again, at last, with a really dramatic musical talent such as Massenet undoubtedly possesses. . . . The applause, the laurel wreaths, and other ovations whereof the modest, retiring composer was the recipient, were, indeed, well merited, and will not be grudged to one who, in his own country, does not yet appear to have been recognized as a prophet."

## AUGUST STENGLER.

Mr. August Stengler, the excellent clarionetist, who has for the last two years delighted St. Louis audiences, has been tempted away by offers of a larger salary than any that he could get here, and has become a member of Michael Brand's Cincinnati Orchestra, which is to play at Brighton Beach this summer. Mr. Stengler is not a journeyman musician, as are so many members of orchestras, but a real artist, whose loss we sincerely regret. Our best wishes accompany him, and will continue to follow him wherever he may go. We shall be extremely well pleased, if, in their course, the seasons bring him back again.

## ANSWERS TO CORRESPONDENTS.

"ONOR," Vincennes.—*Crescendo il tempo* means a gradual hastening of the time. *Accelerando* is the more common term to express the same idea.

"PARTHENIA," Boston.—"Who is the greatest pianist in America?" Mr. Sherwood, of your city claims that proud title for himself. If he does not suit you, there are a dozen others at least who pretend to have attained that great distinction. We agree with them all.

AUGUST S., St. Louis.—The statement in our last month's sketch of Mozart, that his requiem was unfinished when he died, was entirely correct. The requiem is finished now, it is true, but it was completed after Mozart's death by his favorite pupil and friend, Süssmeier, to whom he had given full and explicit directions for accomplishing the task in accordance with his plan.

ANNIE M., Memphis.—You can rest assured that there is but one price for subscriptions to KUNKEL'S MUSICAL REVIEW. If any one, teacher or not, tells you that he or she gets our paper at a discount of even one per cent, you can put the statement down as a—mistake. There is, of course, a liberal commission allowed to persons who desire to go seriously into the business of soliciting subscriptions, but it is not intended that they shall donate their commission to any one. What is theirs we cannot control, but all subscriptions sent us direct must be, have been and will be paid for at our advertised rates.

"GOGO," Burlington.—The Skalds were the Norse bards or troubadours. The names of about 230 have come down, and among them are the names of princes and nobles, showing that the office was held in high honor. The ancient kings of Norway and other Scandinavian countries were always attended by their Skalds, and when King Canute went to England, it is recorded that his chief Skald always occupied the highest place at every banquet. The office is said to have been lucrative as well as honorable. Their poems are known as Drapas, Eddas and Sagas. The Drapas were a species of lengthy historical ballad, the Eddas a more dignified or pretentious sort of production somewhat in the nature of epics, while the Sagas are, or pretend to be, versified history. The poetical merit of these productions, as far as can be known from those which the Icelanders have preserved, was of a very modest order; at least, when judged by our standards.



## OUR MUSIC.

"MARCHE DES ADELPHIENNES," J. T. Coley. We think one would have to go over many marches to find one so well written and so pleasing as this. True, it has not the classical twang which is so dear to many, but it is a very good composition of the modern school of pianism, and not very difficult of execution.

"LUCIA DI LAMMERMOOR" (Fantasia), Sidus. This arrangement of Sidus' is a gem of musicianly simplicity. It is easy to miswrite a simple piece, but all composers agree that to make a piece at once simple and musically correct is a difficult feat. This Sidus has successfully accomplished in this little fantasia.

"ANDANTE" from Haydn's Sixth (The Surprise) Symphony, reduced for piano by Carl Sidus. Dullness and complication are not, as many think, characteristics of classical music. We have here a piano arrangement of a portion of a classical composition, which is as bright and melodious as anything that can be found in the operas of the modern Italian school. Haydn's mirthful vein is visible throughout. The name of "Surprise Symphony," by which this symphony is known in Europe, is due to the startling effect produced upon listeners, who are unacquainted with the work, by the sudden fortissimo reinforced in the orchestral score by the drums, etc. We think Sidus has surpassed himself in this beautiful arrangement.

STUDIES.—Duvernoy—Loeschhorn.—Duvernoy and Loeschhorn furnish the studies for this number. The studies selected from Duvernoy's *Ecole du Mécanisme*, which have already appeared in our Review, and which are all revised and annotated, are now complete and published in one book, and may be had of the publishers, or of any music dealer, for 75 cts. A second book will be published later on.

"SLEEP THOU, MY CHILD," (Slumber Song), Foulon. Our readers will not expect us to say any harm of our own work, and they must excuse us from any commendatory remarks. We feel very much flattered by the fact that Mr. George Sweet, the excellent barytone, has, unsolicited, already made the song part of his *répertoire*, and we trust that some, at least, of our readers will be as well pleased with it as he. Close attention to the words, so as to get the true shade of sentiment, will be necessary to enable singers to get the best results. The accompaniment should be played in such a way as to preserve throughout a cradle-like, rocking movement.

"I DINNA KEN THE REASON WHY," Foulon. How well or ill we have succeeded in writing a Scotch ballad on Missouri soil, our readers must determine for themselves. We do not ordinarily think Scotch, and will not swear that we have caught the breath of the Scotch heather in either words or music. Whatever the verdict of our readers may be, we shall be satisfied that it is right.

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## NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send any of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

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# Marche des A delphiennes.

Morceau Caractéristique.

Vivo ♩ - 138.

J. T. Coley

The musical score is written for piano and consists of five systems of music. Each system is written on a grand staff with a treble clef and a bass clef. The key signature is B-flat major (two flats) and the time signature is 2/4. The tempo is marked 'Vivo' with a quarter note equal to 138 beats per minute. The piece is a 'Morceau Caractéristique'. The score includes various dynamic markings: *ff* (fortissimo), *sf* (sforzando), *mf* (mezzo-forte), and *cresc.* (crescendo). Pedaling instructions are marked as 'Ped.' with asterisks indicating where to pedal. Fingerings are indicated by numbers 1-5 above the notes. The score features many triplets and sixteenth notes, giving it a lively, dance-like character. The piece concludes with a final chord and a repeat sign.

**Pomposo.**

First system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the first measure, *p* (piano) in the fifth measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

Second system of musical notation. Treble and bass staves. Dynamics: *cres.* (crescendo) in the first measure, *do* in the third measure, *cres.* in the seventh measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

Third system of musical notation. Treble and bass staves. Dynamics: *f* (forte) in the third measure, *f* in the fifth measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

Fourth system of musical notation. Treble and bass staves. Dynamics: *p* (piano) in the first measure, *cres.* (crescendo) in the third measure, *do* in the fifth measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

Fifth system of musical notation. Treble and bass staves. Dynamics: *mf* (mezzo-forte) in the fifth measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

Sixth system of musical notation. Treble and bass staves. Dynamics: *cresc.* (crescendo) in the seventh measure. Pedal markings: *Ped.* with an asterisk (\*) below the bass staff in measures 1, 3, 5, 7, and 9.

First system of a piano score. The right hand features a rapid, ascending and descending scale-like passage. The left hand plays a steady accompaniment of eighth notes. Pedal markings are present below the left hand staff.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \*

Second system of the piano score. It is divided into two parts: *Con Bravura.* on the left and *Leggiero.* on the right. The *Con Bravura* section has a forte (*ff*) dynamic, while the *Leggiero* section is marked piano (*p*). The right hand has a more melodic line with some grace notes.

*Con Bravura.* *ff* *Leggiero.* *p*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* \*

Third system of the piano score. The right hand continues with a melodic line, and the left hand provides a rhythmic accompaniment. Dynamics include *ff* and *f*. Pedal markings are present.

*Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \* *Ped.* \*

Fourth system of the piano score. The right hand features a rapid, ascending and descending scale-like passage. The left hand plays a steady accompaniment of eighth notes. Pedal markings are present.

*Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

Fifth system of the piano score. The right hand has a melodic line with some grace notes. The left hand provides a rhythmic accompaniment. Dynamics include *p* and *ff*. Pedal markings are present.

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* \*

Sixth system of the piano score. The right hand features a rapid, ascending and descending scale-like passage. The left hand plays a steady accompaniment of eighth notes. Pedal markings are present.

*cresc.* *sf* *Ped.* *Ped.* \*

This musical score is for a piano piece, likely a study or a short composition. It is written in G major (one sharp) and 4/4 time. The score consists of six systems of music, each with a treble and bass staff. The dynamics range from *f* (forte) to *ff* (fortissimo), with some passages marked *p* (piano) or *sf* (sforzando). The tempo/style is indicated as *Leggiero* at the top right. Pedal points are marked with "Ped." and asterisks. Fingerings are indicated by numbers 1-5. The piece concludes with a final cadence.

mf

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

3 1 5 1 4 1 3 1 4 1 1

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

4 2 3 1 4 1 5 1 4 1 3 2 5 1 3

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

1 2 3 4 3 1 2 3 4 2 1

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

3 1 4 1 5 1 4 1 3 1 4 2 1

cresc.

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

8 3 2 1 4 5 4 3 2 1

f sf sf sf

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

Ped. \*

*Pomposo.*

First system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *f* and *p*, and a crescendo marking *cres. cen. do.*. Pedal points are indicated by *Ped.* and asterisks.

Second system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *f* and *p*, and a crescendo marking *cres. cen. do*. Pedal points are indicated by *Ped.* and asterisks.

Third system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *f* and *p*, and a crescendo marking *cres. cen. do*. Pedal points are indicated by *Ped.* and asterisks.

Fourth system of musical notation. Treble and bass staves. Bass staff includes dynamic markings *f* and *mf*. Pedal points are indicated by *Ped.* and asterisks.

Fifth system of musical notation. Treble and bass staves. Pedal points are indicated by *Ped.* and asterisks.

3 1 4 4 2 1

*cresc.*

Ped. \* Ped. \* Ped. \* Ped. \*

8

*sf*

Ped. \* Ped. \* Ped. *Con Bravura.*

*ff* *cresc.* *ff cresc. e accel.*

Ped. \* Ped. \* Ped. \* Ped. Ped. \*

Ped. 8

*ff*

Ped. \* Ped.

8

*ff sf sf sf sf sf sf sf ff*

Ped.

# Lucia di Lammermoor

(Donizetti.)

Carl Sidus Op. 126.

*Allegro* ♩ - 144.

The musical score is written for piano and consists of five systems. The first system begins with a piano (p) dynamic marking. The notation includes treble and bass staves with various musical symbols such as notes, rests, and fingerings. The score is characterized by intricate piano textures and melodic lines in the right hand. The fifth system concludes with a double bar line and repeat signs.

*Larghetto* ♩ — 72.

## Cantabile

A musical score for the song 'The Rose Tree'. The score is written for a piano and voice. The piano part is in the lower register, featuring a melody with many triplets and sixteenth notes. The voice part is in the upper register, featuring a melody with many triplets and sixteenth notes. The key signature is one sharp (F#), and the time signature is 3/4. The score is divided into two systems, each with a treble and bass staff for the piano and a single staff for the voice. The first system contains measures 1 through 8, and the second system contains measures 9 through 16. The music is in a 3/4 time signature and has a key signature of one sharp (F#).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains measures 1 through 5, and the second system contains measures 6 through 10. The music is written for a single melodic line on a treble clef staff and a bass line on a bass clef staff. The key signature has one flat (B-flat), and the time signature is 3/4. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth and sixteenth notes. Pedal points are indicated by 'Ped.' at the beginning of measures 1, 3, 6, and 8. A star symbol (\*) appears at the end of measures 3 and 8, likely indicating a repeat or a specific performance instruction. The score is written in a traditional, slightly stylized notation with various ornaments and fingerings indicated by numbers 1-5.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is in 3/4 time and features a piano introduction and a waltz section. The piano introduction is marked 'p' and includes a 'cresc.' (crescendo) marking. The waltz section is marked '1' and includes a 'cresc.' marking. The score is written for piano and includes various musical notations such as notes, rests, and dynamic markings.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 1 through 4, featuring eighth and sixteenth note patterns with fingerings (1-5) and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 1 through 4 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

*Allegretto* 60 - 72

The second system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 5 through 8, featuring eighth and sixteenth note patterns with fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 5 through 8 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

The third system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 9 through 12, featuring eighth and sixteenth note patterns with fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 9 through 12 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

The fourth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 13 through 16, featuring eighth and sixteenth note patterns with fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 13 through 16 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

The fifth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 17 through 20, featuring eighth and sixteenth note patterns with fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 17 through 20 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

The sixth system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains measures 21 through 24, featuring eighth and sixteenth note patterns with fingerings and slurs. The lower staff is in bass clef with the same key signature and time signature, containing measures 21 through 24 with eighth and sixteenth note patterns and fingerings. The system concludes with a double bar line.

# HAYDN

*Andante from Haydn's Surprise Symphony*

*Carl Sidus Op. 84.*

*Andante* ♩ - 69.

The musical score is written for piano and bass. It consists of five systems of staves. The first system is marked *p* (piano). The second system is marked *pp* (pianissimo). The third system is marked *ff* (fortissimo). The fourth system is marked *ff* (fortissimo). The fifth system is marked *p* (piano). The score includes various musical notations such as treble and bass clefs, time signatures, dynamic markings, articulation, and fingerings.

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The title at the top is 'The Merry Widow' in a stylized font, followed by 'Act II' and 'The Dance of the Hours'. The score is for a piano and a vocal line. The piano part is in 3/4 time, key of B-flat major, and features dynamic markings like 'ff' and 'sf'. The vocal line includes lyrics in German and English. The page is numbered '1' in the bottom right corner.

A musical score for a piano and voice performance of 'The Rose Tree'. The score is written in G major and 3/4 time. It features a piano introduction and a vocal melody. The piano part includes complex fingerings and a crescendo. The vocal part includes lyrics and a crescendo. The score is divided into measures by bar lines. The piano part is on the left and the vocal part is on the right. The piano part includes a crescendo and a fermata. The vocal part includes a crescendo and a fermata. The score is written in G major and 3/4 time. The piano part includes complex fingerings and a crescendo. The vocal part includes lyrics and a crescendo. The score is divided into measures by bar lines. The piano part is on the left and the vocal part is on the right. The piano part includes a crescendo and a fermata. The vocal part includes a crescendo and a fermata.

The image shows a musical score for the piano part of 'L'Espresso' by Debussy. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat major or D minor). The tempo is marked 'Andante'. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics include *sf* (sforzando), *p* (piano), and *dolce* (dolce). There are also fingerings indicated by numbers 1-5. A pedal marking 'Ped.' is present at the bottom left, and an asterisk '\*' is at the bottom center. The score is divided into measures by vertical bar lines, with a repeat sign at the end of the first system.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is on a single staff with a treble clef, featuring a melody with various intervals and a final cadence. The piano accompaniment is on two staves (treble and bass clefs), providing harmonic support with chords and moving lines. The key signature is one flat (B-flat), and the time signature is 4/4. The score includes fingerings (1-5) and a "ten." (tenuto) marking. The lyrics "The Rose Tree" are written below the voice staff.



# STUDY.

*Allegro* ♩ - 80 to ♩ - 152.

The sheet music is divided into five systems, each with a treble and bass staff. Fingerings are indicated by numbers 1-5 above notes. Dynamics include *p*, *cres.*, *dim.*, and *f*. The key signature has one sharp (F#). The first system starts with a piano (*p*) dynamic and includes a 'simili.' instruction. The second system includes a 'dim.' instruction. The third system includes 'cres.' and 'sempre.' instructions. The fourth system includes 'f' (forte) dynamics. The fifth system includes 'f' (forte) dynamics and complex fingerings.

*Practice with a loose, yielding wrist. Avoid rocking of the right hand from side to side and do not force the keys in striking. The strength of the touch must come entirely from the fingers, without the assistance of the arm. Few players heed this most important rule, although no one can play the piano well otherwise.*

**GENERAL REMARKS.**—In the following studies, all notes or chords marked with an arrow, must be struck from the wrist, otherwise the attack (*attaque* French *ansatz* German) will be clumsy, stiff and hard. After the notes or chords so marked have been struck, a strict *legato* must be preserved throughout, as indicated. By *legato* is meant the keeping down of each key during the full length or time-value of the note, and until the following note is struck. It often occurs that the second of two chords which immediately follow each other should be connected with the first almost *legato*. To accomplish this, all the fingers of the first chord which are not used to strike the notes of the second chord, should be held down on the notes of the first chord, until the second chord is struck. The fingers so held down form a sort of pivot or fulcrum for the other fingers, which can then strike the following chord with freedom and elasticity. In order to assist the student to distinguish the notes which are to form the pivot and which must be played absolutely *legato*, they have, in these studies been connected by dotted lines with the following chord. Strict attention to these general remarks, and to the notes accompanying each study will lay the foundation of correct and elegant piano playing.

2 3 2 1 3

dim. *p* *cres.* *f*

This system contains the first four measures of the piece. The right hand features a continuous eighth-note melody with various fingerings indicated above the notes. The left hand provides a simple harmonic accompaniment. Dynamic markings include *dim.* at the start, *p* in the second measure, *cres.* in the third, and *f* in the fourth.

*ff* *p*

The second system covers measures 5 through 8. The right hand continues its eighth-note pattern. The left hand has a more active role in measures 5 and 6. Dynamics are marked as *ff* in measure 5 and *p* in measure 8.

*cres.* *dim.*

The third system contains measures 9 to 12. The right hand's melody is consistent. The left hand accompaniment changes in measure 10. Dynamics are marked as *cres.* in measure 11 and *dim.* in measure 12.

This system contains measures 13 to 16. The right hand continues with eighth-note runs. The left hand accompaniment remains relatively simple. No specific dynamic markings are present in this system.

*sempre cres.* *f*

The fifth system covers measures 17 to 20. The right hand's melody continues. The left hand accompaniment becomes more complex. Dynamics are marked as *sempre cres.* in measure 19 and *f* in measure 20.

*f* *ff* *ff*

The sixth system contains the final four measures (21-24). The right hand concludes with a final eighth-note phrase. The left hand features a powerful, sustained accompaniment. Dynamics are marked as *f* in measure 21, and *ff* in measures 23 and 24.

# STUDY.

*Allegro moderato* ♩ — 80 to ♩ — 152

The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff contains a series of ascending and descending eighth-note runs, with fingerings 1-2-3-4-5 and 5-4-3-2-1 indicated above the notes. The bass staff contains a simple accompaniment of quarter notes. Dynamics include *p* *legato.* in the treble and *p* in the bass. A crescendo marking *cres.* is placed between the two staves, followed by *poco* and *a poco* markings.

The second system continues the eighth-note runs in the treble staff. The bass staff has a few quarter notes. A forte dynamic *f* is marked in the treble. The system concludes with a final chord in the treble.

The third system features a change in the treble staff, with a melody of quarter notes. The bass staff continues with eighth-note runs. Dynamics include *p* in the treble and *cres.* in the bass, followed by *poco* and *a* markings.

The fourth system includes an *ossia.* (alternative) passage in the treble staff, marked *f*. The main passage in the treble staff is marked *poco* and *f*. The system ends with a *Fine* marking. The bass staff continues with eighth-note runs, ending with a *dim.* (diminuendo) marking.

Annotations to the preceding studies apply to this one. Passages marked ☐ need special attention in reference to the striking of the keys with rounded fingers. If this is not done, the large intervals which they offer to the 3<sup>d</sup> 4<sup>th</sup> and 5<sup>th</sup> fingers will lead the student, unconsciously, to flatten out the hand in reaching the keys. The *ossias* introduced will enable small hands, by the careful substitution of the fingers as marked, to play the melody *legato*. See General Remarks under Study No. 1.

First system of musical notation. The treble staff contains a series of ascending and descending eighth-note runs, each marked with a 5/4 time signature. The bass staff features a simple accompaniment with notes 2, 4, 1, 2, 4, 1, and a final whole note. Dynamics include *cres.* and *poco*, and a fermata is placed over the final note.

Second system of musical notation. The treble staff continues the eighth-note runs. The bass staff has notes 2, 4, 1, 2, 4, 1, and a final whole note. Dynamics include *poco* and *f*. A fermata is placed over the final note.

Third system of musical notation. The treble staff has notes 2, 4, 1, 2, 4, 1, and a final whole note. The bass staff contains eighth-note runs. Dynamics include *cres.* and *poco*, and a fermata is placed over the final note.

Fourth system of musical notation. The treble staff begins with a melodic phrase marked *ossia.* and *f*. The bass staff continues with eighth-note runs. Dynamics include *poco* and *f*. A fermata is placed over the final note.

Repeat from the beginning to Fine

# STUDY.

*Allegro* ♩ - 100 to ♩ - 132.

A. Hold the hands very quiet throughout while practicing this study, and strike the keys with rounded fingers, well raised from the knuckle joints.

*Tempo di Valse* ♩ - 80

B. Observe very carefully the phrasing, dynamic marks &c. The chief purpose of this little Waltz, study, is the opposite of the preceding whose object was to develop the technique of the fingers, while the aim of this one is style, expression and elegance of execution. See General Remarks under Study No. 1.

To my little daughter, Lillian

# Sleep thou my Child

As sung by the eminent Barytone, George Sweet.

Words and Music by

SCHLAF, LIEBES KIND.

I. D. Foulon

Moderato ♩ - 92.



4. Al - mächt - ger Gott in dem Himmel er - hör' Mein Ge - bet, dass Ver - suchung mein  
3. Schlaf lie - bes Kind, und ruh' aus von dem Spiel, Denn die Freud' bringt oft Leid als ihr  
2. Schlaf, lie - bes Kind, schliess den Perlen - schmuck zu, Auch die blau - en Guck - äug - lein be -  
1. Schlaf, lie - bes Kind, du noch un - schul - dig bist, Ü - ber dich wacht ein Au - ge, das



1. Sleep thou, my child, in thy in - no - cence, sleep; O - ver thee si - lent watch I shall  
2. Sleep thou, my child; let each long, droop - ing lash Hide a - way th' azure gems that so  
3. Sleep thou, my child, rest from laughter and play, Laughter chan - ges to tears, toil is  
4. Al - might - y Lord, from Thy heav - ens so high Hear my pray'r: to my child let not



Kind nicht be - thör! Für Sün - de sie behüt, mehr bitt' ich nicht, Denn die  
end - li - ches Ziel, Und Hand und Herz nur zu bald wer - den hart, Weil er -  
dür - fen der Ruh; Dein sü - ser Mund und die Wangen dein sind Wie der  
Lie - be nur spricht, Süß Träu - men dir nur was Lieb - li - ches bringt, Und ein



lov - ing - ly keep, While bles - sed dreams fan thy brow with their wings And a  
gai - ly can flash; Ros - es thy cheeks and a rose - bud thy mouth, And as  
sport turn - ing gray, And hands and hearts soon grow cal - lous and hard From the  
dan - ger come nigh; Guard her from sin; nothing more dare I ask, For what



Ein - sicht, was gut für sie, mir ja ge - bricht. Ich bin e - lend und  
 folg - lo - se Ar - beit zum Se - gen nicht ward. S'ist kein Pfad in der  
 Ro - sen Per - fum von dem sü - seln - den Wind. Was ist Schmuck denn Ver -  
 Chor lichter En - gel dein Wie - gen - lied singt; Nur zu bald zu dem

choir of bright an - gels thy lul - la - by sings. Ah! too soon must thou  
 fra - grant thy breath as the breeze of the south. What are gems but tem -  
 la - bor that brings but a scan - ty re - ward. There's no path through the  
 seems to me good, some dread e - vil may mask. I am fool - ish and

schwach, kann das Gu - te nicht sehn Nur was du für das Be - ste hältst  
 Welt, der nicht Fal - len uns stellt, Und der wan - delt da - rauf un - ver -  
 su - chung zu Dieb stahl und Raub! Was die Ro - sen, im Win - de denn  
 Kampf um's Sein wach du must sein Und er - fah - ren, dass Freu - den oft

wake to the sor - rows of life, Learn its pleas - ures are woes and its  
 ta - tions for rob - bers and thieves! What's a rose in the blast, but a  
 world but has pit - falls and snares, And who walk - eth there in of - ten  
 weak, I know not what is best, I can on - ly look up - trust - ing

ich wollt er - flehn Be - scheer' dem Kin - de, nach  
 se - hens wohl fällt, Schlaf, lie - bes Kind, denn so  
 wel - ken - des Laub! Schlaf, lie - bes Kind, denn so  
 wech - seln mit Pein; Schlaf jekt, kein Leid ja be -

*rit.*  
 peace on - ly strife. Sleep thou, my child; on thy  
 few with' - ring leaves! Sleep thou, my child; while thou  
 falls un - a - wares. Sleep thou, my child; while thou  
 Thee for the rest. Oh bless my child, God of

*a tempo*

Barmher-zig-keit, Wenn's dein Wil-le, viel Freu-den und we-nig von  
lan-ge du's thust, Wird nichts trü-ben dein Herz-chen, und fried-lich du  
lang du schläfst hier Nicht er-mangeln was werth-voll und lieb-lich wird  
trübt dich noch nicht, Und nur Frie-den ver-kün-det dein sü-ses Ge-

*f*

beau-ti-ful brow, While thou slum-ber-est, Care ne'er a fur-row shall  
slum-ber-est here, Shall not van-ish the gems nor the ro-ses grow  
slum-ber-est sweet, Naught shall har-den thy heart nor en-tan-gle thy  
wis-dom and love; Let thy mer-cies like dew, fall on her from a-

*f*

1 2 3 2 1 3 2

Leid!  
ruhst.  
dir.  
sicht.

Schlaf, lie-bes kind, Schlaf, lie-bes

plow-sere-feet-bove.

Sleep thou, my child, Sleep thou, my

*p*

4 2 5 3 2 1 3 5 3 2

2 1

3

kind, schlaf, schlaf, schlaf.-----

child,- Sleep, Sleep, Sleep.-----

*p* *pprit* *and.* *ppp*

Ped.

# I dinna ken the Reason why

ICH WEISS NICHT WAS DIE URSACH' IST

Words and Music by

I. D. Foulon

*Cheerful.* ♩ - 120

The musical score is written for voice and piano. It begins with a treble and bass staff for the piano, followed by a single treble staff for the voice. The key signature has one sharp (F#) and the time signature is 4/4. The tempo is marked 'Cheerful.' with a quarter note equal to 120 beats. The piano introduction consists of two measures. The first vocal line is marked with a forte 'f' dynamic and includes fingerings (5, 3, 2, 1, 2, 1, 3, 4, 4, 3) and a slur. The lyrics are in German and English. The piano accompaniment for the vocal lines consists of chords in the right hand and single notes in the left hand. The second vocal line also includes fingerings (3, 2, 1, 2, 1, 3, 4, 4, 3) and a slur. The third vocal line includes fingerings (3, 2, 1, 2, 1, 3, 4, 4, 3) and a slur. The piano accompaniment continues with chords and single notes throughout.

1. Ich weiss nicht, was die Ur sacht' ist, Ob - schon du fern, doch bei mir bist, Und  
1. I din - na ken the rea - son why, But thochts o' thee they win - na fly, Or  
denk' ich auch mal nicht an dich, Gleich wie - der du um - schwe - best mich; So  
gin a - wa they gang a wee, Full sune a - gain they come tae me. As

wie zum Land-see fließt der Bach, Ge - dan - ken mein nur dir geh'n nach. Du

rins the bur - nie tae the loch, Sae flows tae thee mine ev - 'ry thocht; Thou

bist so süß, so lieb - lich mir, Drum e - wig mei - ne Lie - be dir!

art sae bon - nie, guid an' fair, Thee will I lo'e for - ev - ermair.

3. O Lieb - chen hold, soll's nicht so sein, Dass  
2. Wohl An - d're hab'n 'ne Stern wie du So

2. Aye some may hae as 'brent a brow, As  
3. Ah las - sie, las - sie, blithe an' free, Thine

du bist mein, und ich bin dein! Mein Le - bens - stern, mein Himmels - glanz, Nimm  
weis, lieb Aug' süß Mund da - zu, Und lieb - lich Lächeln auch da - bei, Mit

heav'n - ly een, as sweet a mou'; An' some may hae as bright a smile, A  
ain true luv'e wilt let me be! Life o' my life, soul o' my soul, Tak'

hin mein Herz ich geb' dir's ganz; Doch da ich herz - los nicht kann sein, So  
ei - nem Herz - chen zart und treu; Auch schön wie du sie mö - gen sein, (Doch

heart as true an' free frae guile; An' some may be as fair, I ween Though  
thou my heart, I gie it whole; But heart - less sin I can - na bide, Gie

gieb das dei - ne mir al - lein. Du un - aus - sprech - lich theu - er mir, Drum  
nie ich's fin - den konn - te, nein!) Denn du bist un - rer - gleich - lich mir, Drum

sic I've nev - er, nev - er seen; But thou'rt tae me a - yont com - pare, Thee  
me thine heart an' be my bride; Sae guid art thou, sae de - bo - nair, Ill

e - wig mei - ne Lieb' nur dir!  
e - wig mei - ne Lie - be dir!

will I lo'e for - ev - er - mair.  
lo'e thee weel for - ev - er - mair.

## CORRESPONDENCE.

BOSTON.

BOSTON, April 17, 1883.

At last the orchestra players have closed their grip-sacks and ceased. Symphonies have subsided. The Bostonian who has become accustomed to at least two symphonies a week, is a little stunned by the sudden cessation, but on the whole appears to like it. The list for five months foots up thirty-three symphonic concerts.

The Boston Symphony Orchestra closed its series with a very fine performance of the ninth symphony of Beethoven. Of course the usual movement was rather perturbed, but that is always to be expected in a work which does such unsingable deeds. The first movement was somewhat hurried, and the delicate phases for the wood wind in the scherzo were conspicuous by being inaudible,—crushed by the power of the strings.

But the contrabasses deserve especial praise. You know how much work Beethoven has given to them in this symphony. Every part was well performed, and for once their tones were free from raspiness. Part of the raspiness that has characterized their work has been due to the fact that they have been placed in the front part of the orchestra instead of at the back, where they ought to be. On this occasion they were in their proper place in the rear. The contra-bassoon also told out splendidly in the finale. At this concert a *Te Deum* by Mr. Henschel was performed, which was one of the best works which this composer has yet given to the public.

The Philharmonic Society closed its orchestral series by also giving a ninth symphony—the ever beautiful one by Schubert.

In the performance of this, the *tempi* were taken somewhat too rapidly, but for all that, every part was clear and intelligible, and the wonderful “four strokes” of the *finale* as impressive as ever. Messrs. Henschel and Zerrahn, and both societies have deserved the thanks of Boston for the excellent opportunities they have afforded for musical culture. These opportunities have not been neglected, and the Boston audiences are really more intelligent than they have been. But it is very ludicrous to call the Boston symphony concerts “popular concerts” since all the wealth of Boston is represented at them, and a long file of carriages has blocked the entrance at every performance. But after all, the rich ought not to be neglected, and ought to have the same opportunities extended to them that are given to the general public.

The Handel and Haydn Society have given their Easter oratorios—the *Redemption* and *Elijah*. The latter knocked the former into a cocked hat. I have always maintained that Gounod's work is not really a thoroughly great one, and this opinion was confirmed and emphasized when the work was placed side by side with Mendelssohn's masterpiece. Both works are realistic, and indulge in a degree of tone painting, but the vein in which the two composers have attained their effects is remarkably different.

An overwhelming audience was present, partially drawn out, no doubt, by the announcement that Albani and Whitney were to sing. But the greatest charm to me was the perfect manner in which the choruses and orchestral work were given. The Rainstorm chorus—“Thanks be to God”—was electrifying. Mme. Albani sang gloriously. Since the days of Parepa, the “Hear ye, Israel,” has not been so finely given in Boston. But I am sorry to say that Mr. Whitney, who was once the finest oratorio bass in America, was a disappointment. His voice was dry, hard, and unsympathetic, and slips of intonation were not infrequent. It is possible that his seasons of comic opera have deteriorated his art. Mr. Adams was also throaty. But with these exceptions, the performance was one long to be remembered. Another excellent performance was that of the Cecilia Club at Tremont Temple, April 2d, at which works by Bach, Rubinstein and Mendelssohn were presented. The programme began with the sixth part of Bach's Christmas oratorio, but this was not well given, the orchestra and chorus not working together with entire smoothness, and the soloists all seeming overtaken by the high and florid music. Following this came an aria from Rubinstein's *Demon*, finely sung by Miss E. M. Abbott, and the *Water Nixie*, by the same composer, very expressively rendered by Miss Ita Welsh, well supported by female chorus. But the finest part of the concert was the performance of Mendelssohn's *Walpurgis Night*. The weird, strange effects of this were thoroughly brought out by the orchestra. The chorus sang with the utmost majesty, and Mr. Henschel gave the bass solos with that dramatic power in which he stands unrivalled. It is possible that the Cecilia will secure the services of Max Bruch to conduct the society in his own *Odysseus* at the last concert, in May. I wish that *Fair Ellen* and the *Frith of Saga* might also be given during the stay of this great composer in Boston. It is unfortunate that he comes a trifle late for the orchestral season.

Among the concerts given just too late for review in my last letter were two by Mme. Nilsson. They were “farewell concerts,” and were of a much higher order than the ones given last fall in Boston, just prior to her departure. Mme. Nilsson visited the New England Conservatory of Music, where she was enthusiastically received by the students and presented with a beautiful floral offering. She gave the students some solid advice as to the manner of studying, and expressed surprise and delight at the vastness of the institution and its thorough working order. She also invited a number of the advanced students to her final concert. Every month sees some new addition made to this conservatory. This time it is Mr. George E. Whiting, the famous organist, who leaves the Cincinnati college and signs a contract to teach nowhere else but in the New England Conservatory for the next five years. Within the faculty, as at present constituted, are the very foremost men in every department of music. One can see more famous musicians in an hour in its corridors than by walking through New York for a month.

CINCINNATI.

CINCINNATI, April 23d, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—There are so many things that are musical and unmusical here that I will only touch lightly upon some of them. The Cincinnati Orchestra having an offer to play at Brighton Beach this Summer, steps have been taken to raise a guarantee fund to keep them here. This is as it should be, for this organization rendered the May Festivals and the Thomas Orchestra Concerts as given here, possible. There is also a project on foot to give to our city one of the largest and finest brass bands in the country. This is to be done by placing the band on a solid *i. e.* money basis.

The College of Music intended giving “The Redemption” at Music Hall with Dr. Damrosch and his famous New York Orchestra. The May Festival Association intended giving the same with Mr. Theo. Thomas and his famous New York Orchestra. That is, they both intended giving the same thing in the same place, about the same time. 'T was impossible. That's plain.

The May Festival Association carried the day; so “The Redemption” will be given under their auspices at Music Hall on May 17th, in a style that it has not yet been given in this country. Not content with their victory, the May Festival Association resolved to rent Smith & Nixon's Hall, the next best place in the city, again thwart the College of Music and prevent them from giving their concert.

“The best laid plans of mice and men gang aft agley”

for Col. Geo. Ward Nichols' henchmen smelled a great big mouse, ferreted it out and gave the Association a black eye by renting Smith & Nixon's Hall before they had finished chuckling. The Damrosch Orchestra concerts will therefore be given at Smith & Nixon's on May 8th and 9th. The distinguished contralto Mad. Schalchi will take part, immediately after which she will start for Europe. Miss Gaul of the College and Miss Harris of Osceola, Mo., will assist. Certain it is the hall will not hold the half who will apply for admission. St. Paul's Episcopal Church Choir has lost its old tenor Mr. Geo. Bowen who has gone to the church of the Advent. Mr. Stewart Colville, a fine high tenor, takes Mr. Bowen's place. This is the best quartette choir in the city. If they had an organist instead, of an amateur who tries to play, the music would be very fine.

“Trial by Jury” with other musical attractions under the leadership of our talented pianist and composer H. J. Schonacker was creditably rendered at Glendale last week. The duet “Ella's Eyes” by Kunkel and rendered by Miss Lillian Platt and Prof. Schonacker was rapturously received by the audience.

Messrs. Geo. D. Newhall & Co. have lately published a Cantata by Prof. Otto Singer of the College of Music. The Cincinnati Männerchor has it in active rehearsal and will give it an early day. The *Commercial Gazette* has quite a lengthy criticism of the Cantata and speaks of it as a work of high order and great merit.

The Dramatic Festival is now the theme of the day. Already over \$70,000 have been realized from sales and still 3000 seats remain unsold. Speculation has been rife. It remains to be seen what shade of blue—if any—the speculators will wear “the day after the fair.” Prof. Wm. Sherwood favors us with a piano recital here to-night. It remains to be seen how many will attend. We have some fine pianists here, but a malady vulgarly called “swelled head” is not uncommon in the city and as a consequence few, if any, save Rubinstein have received proper recognition. Josie Jones York and Julie Rivé-King, natives, find it more profitable to go where brains, labor and talent are appreciated and recognized.

Wurlitzer now represents the Miller piano. F. W. Helmich has made an assignment. Yours truly

CAMELOT.

PHILADELPHIA.

PHILADELPHIA, April 20, 1883.

Preparations for the first May Musical Festival in this city are progressing finely. It is under the management, financially and musically, of some of the most substantial gentlemen, who are not aiming to make it a monster convocation of voices and instruments, but an artistic performance of noble music. It cannot be denied, and it is somewhat singular that it is so, that the second city in the Union is so far behind in the matter of musical festivals.

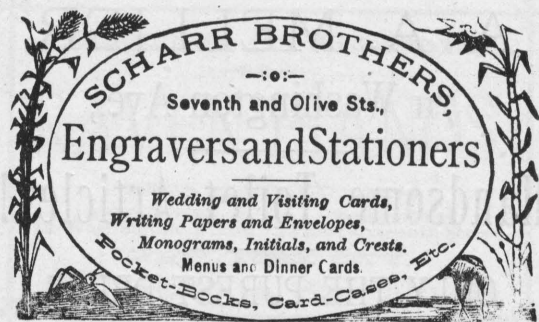
The scheme contemplates the use of a chorus of five hundred voices, and an orchestra of one hundred, the music to be given in that noble building, the Academy of Music. As there are yet quite a number of points unsettled in regard to the soloists, the conductor, etc., further details may be relegated to a future letter.

Philadelphia ought to boast much more of the “Germania Orchestra” than she does, and the slim patronage which she bestows upon a really fine organization is discreditable to the musical taste of her people. The Germania is composed of nearly fifty members, under the direction of quite a young man, Wm. Stoll, Jr. Aside from weekly performances at the Academy of Fine Arts, the Germania gives a series of symphony concerts during the season.

Mr. Stoll came into prominence after the public recognition he received from Mme. Patti on the occasion of one of her visits to this city four or five years ago, when he was but a mere lad. The great vocalist sang the mad scene in *Lucia* with such fervor, and so nearly perfect that the house rose at her with one consent and thundered forth its applause. Mme. was delighted, and looked around for the young musician who had followed her singing with such wonderful artistic comprehension. Young Stoll, bashful before such a star and modest as to his own merits, was just escaping at the wings. Patti sped after him with light foot and brought back the lad, all blushing, to receive part of the honors of the triumph, for the storm of voices and hands was rolling along continuously. She made him “stay the applause out,” and when young Stoll went home, all Philadelphia was talking of him, and he was a “made musician” so far as fame goes. He has certainly prospered from that day to this. This is not one of those anecdotes which imaginative correspondents supply to order, but a *bona fide* occurrence.

Levy, the great “tooter,” is engaged to play the cornet this summer alternately in the Männerchor Garden and Belmont Mansion. This is a great “come down” in point of salary from last season. It is quite likely he plays just as well now as he did then, but the honorarium is not nearly so great. I much doubt if he will receive more than \$50 or at most \$200 per week for his work in this city, although, I suppose he can exhibit a contract in which the figures named will be twice or even three times the sums named. Last season he had a contract for \$650 per week with board for two, and I think horse and carriage. He did receive \$500 and some perquisites, and it was a salary over which to boast. The story goes, that he went back to the manager of the Seaside Hotel, asking, “I suppose, I am to be re-engaged this season?” “Yes, I suppose so! What salary did you get last time?” Levy promptly named the princely terms, rejoicing over the ease with which he was to settle himself for the summer. Imagine his surprise, when the proprietor quietly rejoined, “consider yourself engaged at \$50 a week and board.” The great artist turned on his heel, and left in deep disgust. Speaking of cornet playing, I may say that there is an Italian engaged in Mark Hassler's Orchestra, Haverly's Theatre, whose execution is equal to Levy's and so considered by all who have heard him. It is asserted by some that he excels the famous artist, and can perform feats on his instrument which Levy cannot execute. In tone, however, he is far behind, and that bane of artists, liquor militates against his getting high-class salaries.

Your correspondent has the pleasure of the acquaintance with Mr. Henry Distin, whom Dr. Hawaii, in his book “Music and Morals” pronounces “the cornet-maker of the world.” Mr. Distin some years ago owned and operated a large establishment in England, and was universally accorded the rank of the foremost in that line. Reverses came, and he was obliged



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to part with his large plant, and hoping to retrieve his fortunes, he came to America. Until recently he has been rather adrift, but he is now engaged in establishing a large factory for the manufacture of all brass musical instruments. Although nearly sixty, he possesses an amount of Yankee pluck, ingenuity, and "go-ahead-iveness" that is surprising, to put it mildly. I looked over his book of autograph letters from scores of princes and princesses, from great composers and talented executants, all testifying to his integrity, skill and artistic value, and then I looked at the man, who according to these letters, had stood before the great ones of the earth! A man of modest mien, one who did not seem to know in how high estimation he was held! The enterprise in which he is backed by capital and experience is at the corner of Eighth and Locust streets, and is already pressed with orders. I believe the day is dawning again for Mr. Distin, and America will reap the benefit of a phenomenally skilled English inventor. But it is to a musical paradox I chiefly wish to draw the attention of the reader, and one which plays havoc with the wave theory of sound. Mr. Distin is able to produce all the notes of the scale on the tuba without using a single valve. Moreover, and still more wonderful, he makes the shake or trill without them. It is a recognized fact, among all who have any knowledge of acoustics that the brass tube will give one fundamental tone, and then a succession of harmonics without the use of the valves. It was a fact, until Mr. Distin disproved it, that this fundamental tone and its four or five harmonic notes comprised all the tones possible without the valves, which are used to shorten or lengthen the tubing. The theory was that the air column in the brass was broken up into suitable lengths to produce the harmonics. Against this theory we have the fact that Mr. Distin plays a complete air, which includes every note within the compass of one octave and a half without the valves, and makes the trill on any two adjacent notes! How is it possible to make two consecutive notes in one tube? Any player will tell you it is impossible; theory and fact pronounce it as unreasonable as perpetual motion. "In Mr. Distin we have a refutation of the whole acoustic scheme, and it is a fact as wonderful as it is interesting to all followers of the 'joyeuse science.'" One more word, and I am done. Upon this same cumbersome instrument Mr. Distin produces two notes at once. All this is amazing and goes to prove the fact which one of the profoundest English musical savants said, "Henry Distin has a marvelous understanding of the philosophy of brazen musical instruments."

There is quite a general flurry here among the musical merchants over a report that Wannamaker, the great dry goods and clothing man, intends to carry a stock of musical instruments, which, if done, will paralyze fancy prices in pianos, organs and the like.

This week has been a gala one, musically speaking, for we have the Mapleson and Grand Opera Companies both in full swing. The former with two such stars as Patti and Scalch, is an event of itself, while the operatic list does not include a single opera not well worth hearing.

[NOTE.—Our correspondent is mistaken. There is theoretically no limit to the number of upper-partial tones which can be produced on a tuba. The higher one goes from the fundamental tone of any sonorous body, the nearer the harmonics approach each other, so that they eventually furnish complete chromatic scales. Unless Mr. Distin furnishes complete scales beginning with the fundamental tone of the tuba he does nothing which the science of acoustics has declared impracticable or has not fully explained. The article on "The Science of Sounds," on page 269, states correctly the facts to which we allude, and substantially explains Mr. Distin's performance.—EDITOR.]

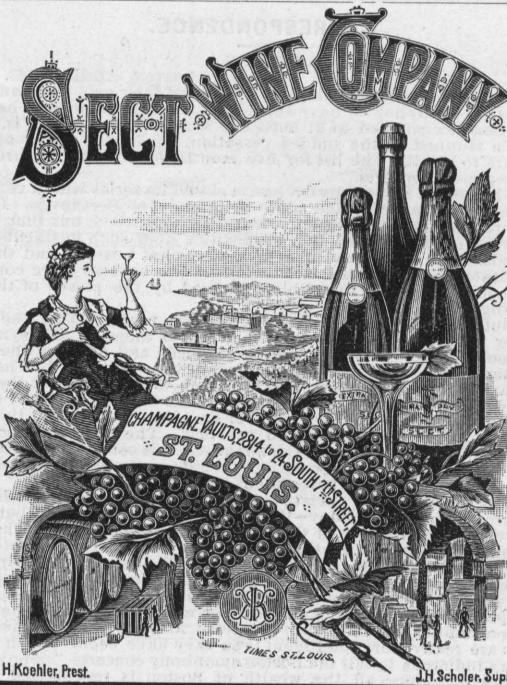
WASHINGTON.

WASHINGTON, D. C., April 23, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—In my last I wrote you the substance of an interview with Mr. Ernest Gye, in which he stated that he had a contract with Madame Christine Nilsson for the season of 1883 and 1884, which contract he claimed was signed in May last, in London. Madame Nilsson's presence here afforded me an opportunity of inquiring more closely into a subject which is of such interest to the musical public of this country—for while it was a fixed fact that the great Diva is to appear in this country in grand opera, there was room for speculation as to her probable surroundings. Accordingly I called on the Madame at the Arlington Hotel, and from her learned that she had that week signed the contract which binds her to Mr. Abbey, her present manager, for the coming season. Referring to the paper that Mr. Gye claimed to have, she explained that it was nothing more than a letter, written him, at his request, offering to sing under a contract to be prepared by her lawyers. The object of the letter was to aid Mr. Gye in securing the management of the new Opera House in New York City. The Madame further stated that she had consulted the best legal talent in this country as well as in England, and was advised that the paper was of no legal value, and that thereupon she had signed with Abbey, whom she extolled very highly as a business-like and conscientious manager. The chief point of difference between her and Mr. Gye, on the contract offered him, was the deposit of \$30,000 as a guarantee with her bankers in London. Personally she likes Mr. Gye, but has no use for Mapleson. The prima donna was very complimentary in her comments about our beautiful city.

The Nilsson concert was well attended, and had the immediate effect of inspiring the desire of seeing the fair Swede on the operatic stage, which is her proper place. John McCullough, Raymond, Maggie Mitchell, and Rice's "Iolanthe" party have all done a good business here during the past few weeks. The one matter of local interest since my last was the production of Vance and Sousa's romantic opera, "The Smugglers," by the Washington Operatic Association. The leading parts were sustained by Mrs. Seguin, Miss Paullin, of McAuley's Opera Company. Mr. Henry Mansfield, of the New York Casino, Mr. George Traverer, Mr. Frank E. Pearce, and Mr. J. H. Rennie.

The opera was well presented at three night and one matinee performances. It was beyond question a most pronounced success. Barring a few hitches at the first performance, resulting from Mr. Rennie's carelessness with his lines, the performances went smoothly, and all of the prominent members were heartily encored. The story of the opera is briefly as follows: The Queen of the Smugglers, a widow, has consorted the cards and through them learned that she is to marry the first captive who may fall into the hands of the band. A Cockney photographer in search of picturesque views strays onto the island, the retreat of the smugglers, and by them is captured, and although a married man, with six blooming little kids at home, you know, is made to consent to a marriage with the queen. During the festivities a volunteer and spy, the lover of the captive maiden, descends upon the band with a company of carabineers and captures the entire party.



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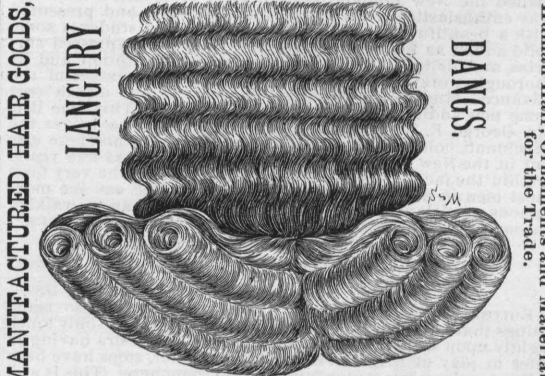
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I saw a letter this morning from Little Rock, Arkansas, inviting Mr. E. J. Whipple, of this city, to sing the barytone solos at the May festival of the Little Rock Oratorio Society. The "Prodigal Son" is to be given. Mr. Whipple is a man of robust build and has a powerful, smooth barytone voice, ranging nearly two octaves in compass. His upper register is very effective, and he uses his voice with good judgment. His enunciation is very distinct, and although only an amateur, is accounted the foremost of the barytones of this section. I understand he is to visit friends in St. Louis on his way to fill his engagement in Arkansas, and I hope you will have an opportunity to hear him. S. H. J.

CHICAGO.

CHICAGO, April 22th, 1883.

EDITOR KUNKEL'S MUSICAL REVIEW:—I will break the sad news to you gently: "Zenobia" died after a week's vain struggle to live and the author's remarks, (from the stage on the first night) to give American authors a chance, which the public has done, have been made for those, I presume, who choose to be his successors in a grand lyric opera. Poor Pratt! The bad men on the newspapers have built a tomb for "Zenobia" and have quietly and ostentatiously laid her away. It is not the fault of the work itself, so the folks say, but of the bad men above referred to. Miss Dora Hennings the lady, who made such a favorable impression in the title role, will be tendered a complimentary in Central Music Hall April 25th.

*Apollo Club Concert.*—The third and last concert was given last evening to a large audience. The programme contained numbers from "The Damnation of Faust" and "St. Paul." Madame Hastreiter sang finely though a trifle nervously. Mr. Eddy was at home on the organ, as usual, and Mr. Tomlins, the conductor, has scored another success, and the society looks back with pride on the club's doings—musically and financially.

*Mozart Society.*—The event of the season will take place May 3d. It is unnecessary to state, that all these concerts take place in Central Music Hall. Mme. Scacchi, the famous contralto and Mme. Schiller, pianiste, are engaged and it is expected to be a brilliant concert. Dr. Maas, from Boston, gave two piano recitals at Hershey Hall, Friday evening and Saturday afternoon last, playing *Beethoven* (Valse E minor) *Schumann*, (Novelletto, D major No. 5) *Chopin* (Grand Polonaise, A flat major, op. 53) *Liszt* and some compositions by himself in an artistic and finished style, to a good audience.

Mr. Emil Liebling's pupils' soiree took place a few days ago, at which Miss Adele Geiser, quite a young lady, played the 2d Rhapsody and E flat concerto with remarkable technique and expression. Miss Annie Kommeis sang and Mr. Liebling accompanied with 2d piano to two movements from Henselt's concerto, played by Miss Geiser.

Mr. Oesterle, our Chicago prodigy flutist had a testimonial at Turner Hall last Sunday prior to his joining Theo. Thomas' Orchestra as "first flute," and he is only 22 years old.

I have to chronicle the arrival of two musical personages, whom I had the great pleasure to hear play a few evenings ago, Mrs. De Horvat, a Hungarian, a very excellent pianiste and Mr. Emil Seifert, late from the Peabody Institute of Baltimore, and for many years Concert-master at Berlin (Kullak's famous school); a violinist of rare ability and a writer of note on musical art. Assisted by Mr. Winkler, a young cellist, the trio by Gade (two movements) was finely brought out and Mr. Seifert's playing of Hungarian dances by Joachim was masterly; he also played: "Spinnerlied" (Hollander) with great skill. Both artists intend remaining here and will doubtless meet with success.

Miss Jenny Dutton, of this city, traveling with Remenyi, has created a furore in Iowa towns. At Davenport Mr. R. presented Miss Dutton with a fine bouquet on the stage.

Dr. Damrosch will visit us May 18th and 19th with an orchestra of 55, Miss Martinez and Teresa Carreno.

Comic opera writers are numerous among us; "the woods are full of them." "The Missing Link," by Edwards (a short-hand reporter) librettist, and W. C. E. Seeboeck, the well-known pianist, composer; and "Cupid, Hymen & Co." text and music by a Mr. DeKoven, are mentioned in our papers as the coming events. More anon, if any of them ever sees daylight, so to speak. I have heard the music of the former, which, is in Seeboeck's best style and will no doubt please. This makes three in as many months—whither are we drifting? The one I wrote up fully in my last letter: "Rosita" has already found a publisher and will doubtless find a manager; it is complete and "ready to play" while the former are "on the way." We have also had a mass composed by Mr. F. Rohner, a well-known organist here. It is spoken of highly, full of melody and dramatic power.

Mr. Will J. Davis, formerly manager of the C. C. C. C. will start with a company of his own soon; he has secured a number of the best ladies and gentlemen from various troupes and will bring out a new comic opera, so they say. Mrs. Jessie Bartlett Davis has returned from the East and will give a concert May 8th.

Among the music dealers several events of importance did and will happen. Julius Bauer & Co. have removed to the new and elegant building No. 156 & 158 Wabash Ave., their factory is in running order and turns out a fine instrument. Chickering's people (Cross, and Whitney of Detroit) will occupy Bauer's old place at 182 Wabash Avenue, and there is a rumor of the Chicago Music Co.'s moving next door thereto. The Webers are safely stowed away three blocks south from there, Kimball one block west, and Mason and Hamlin opposite Bauer—so the brotherhood is all within a few squares. Sheet music publishers report business rather lively, though little is published at present. Very cold here and no signs of spring yet. Good bye! LAKE SHORE.

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### FIDDLE STRINGS.



THE name "catgut," as applied to the animal-fibre strings used on musical instruments, is altogether a misnomer. The cat is in no wise responsible for the string, and, much as the fact is to be deplored, the manufacturers of such strings refuse to utilize cats for the supply of their material. That disposes of the last excuse for the existence of the cat. *Aminadab Slick*, amended to accuracy, should speak of "they who scrape the hair of the horse upon the bowels of the lamb"—not the "bowels of the cat." Catgut is of no use to anybody but the cat; hence no consideration of damage to valuable raw material need hereafter stay the hand that hurls the avenging boot-jack at the nocturnal serenader on the back fence. Violin, guitar, and banjo strings, and in fact all sorts that come under the general head of gut, are made from the entrails of lambs and cattle, from the delicate threads used for sewing racket-ball covers up to the half-inch thick round belts. After a lamb is seven months old its entrails are no longer fit for making strings for violins; consequently this branch of the manufacture can only be carried on a few months in each year. Whether it can or not is about to become a matter of indifference as far as the industry in this country is concerned, for the only man who now carries it on says that he cannot, without tariff protection, compete with the cheap labor of Germany and France, and he is going to give it up. Mr. Blumenthal, a leading importer, who has sought to build up this industry here, went before the roving Tariff Commission to plead for a duty on gut strings for musical instruments, but did not succeed in having it recommended. Some fourteen years ago there was a duty of 35 per cent., but for a dozen years there has not been any. In that time a number of Germans have come over and tried to start the manufacture. They could get their raw material cheaper here than in Europe, but the work admits of no mechanical aid, must be done wholly by skilled hand labor, and the men they could have hired for \$3 per week in Germany or France they here had to pay \$15 or \$16 a week. That broke them. The importation of this class of strings into the United States amounts to more than \$500,000 per annum. During the past year, the home manufacture amounted only to \$15,000, and in the year before to \$12,000.

"Few people," said Mr. Turner, a manufacturer here, "have any idea of the many uses to which gut strings are now put. They are used to hold up clock weights, for belting, for the lacing on lawn tennis and racket bats, for lacrosse scoops, for weaving fine whip covers, for sewing covers on balls, for jewelers' drills, and for a thousand things, I suppose, that even I do not know of. One down town manufacturer uses from \$7,000 to \$8,000 per annum just for making lawn tennis, racket, and battledore bats. 'Anglers' leaders or snells?' No, not at all, although most people have an idea that those are made of gut. The material would never do for such a purpose. It would get soft in the water in a few minutes and the fish would eat it off. In fact I don't know but it would be good bait. Most so-called 'gut' leaders are made from silk and the best from a marine plant.

"All the work of making gut strings is about the same, but greater care has to be exercised in preparing those intended for musical instruments than others. The process of manufacturing those is comparatively simple, but far from easy. When the entrails, for which a good price has to be paid, are thoroughly cleaned, they are split with a razor. Only one-half is fit for use in violin strings. That is the upper or smooth half. The lower half is fatty, rough, and of unequal thickness. The strips are put through rollers turned by hand for eight or nine days to take all the stretch out of them. Then they are spun or twisted. Five or six strands go to make an E string, eight or nine an A string, and twenty are put into a D string. Then they go through a bleaching bath of sulphur fumes. After that they are twisted again. Then they are softened in pearlsh water, again subjected to the action of the sulphur fumes, twisted again, dried and finally rubbed down smooth with pumice-stone. Altogether it takes ten or eleven days to make a string. When done they are each 72 inches long—four lengths for a violin—and thirty of them, coiled separately and tied together, make up the 'bundle' of the trade. We can make just as good violin strings here as the best that come from Saxony or any other part of Germany, and very much better than any that are made in France, but we cannot compete with the best Italian strings in point of quality. Except in the latter, not more than one in three will be absolutely correct and equal in tone throughout; but there is one maker in Italy who, by some

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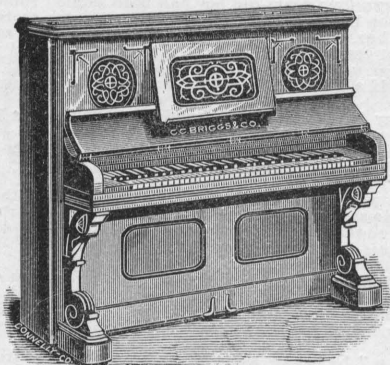
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secret process of his own, secures and guarantees perfect accuracy throughout for every string he makes. He does not make more than 60 or 100 bundles a year, but the strings command \$10 per bundle here—cost that to the importer—while other Italian strings are worth only \$3 or \$4, and others only \$1.50. The Italian makers have one great advantage—that the raw material is thin, fine, free from fat, and evenly smooth all around, so that they can use the whole, instead of having to split it, as we must. That gives to their completed strings a durability and evenness that we cannot attain. No gut harp-strings are made in this country.

"A good many E strings now used on violins in this country are made of steel wire. That is the finest string and most liable to break. The wire is, of course, the most durable by far, but it lacks the tone of a gut string. Perhaps the strongest recommendation for wire strings is that they can be furnished for about fifteen cents a dozen. The frequency with which gut strings are softened by perspiration on the fingers and broken during play in the summer time has caused the very general adoption of silk strings for use during the months of July and August. They have not so good a tone as the gut, but are better for use in that season. The manufacture of them is protected by a 40 per cent duty, but a great quantities are imported as gut. You could hardly tell them from gut. Indeed, I don't know that I myself could with certainty.

"Heavy belting string is made from beef entrails, and some of it brings as much as fifty cents per foot. In that we are not required to be so particular about getting a fine light color as we are when making musical instrument strings. Musicians cannot be made to understand that the dark strings are the most durable and best, but such is the fact. Perhaps some of them may know it, but, all the same, they have the common American preference for the prettiest thing, whether it is really the best or not."—N. Y. Sun.

## VERDI RESCUES WAGNER.

MAX Maretzek, the veteran manager, tells the following good story of his connection with the Pappenheim and Adams "Wagner German Opera Company." "The company," says he, "had been formed with the intention of producing only Wagner's operas, with the exception of Meyerbeer's 'Huguenots,' which was allowed to be served as a side-dish in that Wagnerian feast. After two weeks in Philadelphia and Baltimore, where the success was more flattering to the ambition of the singers than to the expectation of the treasurer, we arrived in Boston, and performed 'Lohengrin,' 'The Flying Dutchman,' and 'Tannhäuser' to small houses. The company was bound to appear in Cincinnati the next week, and money was needed to carry things farther. At a consultation of the managers and artists to devise means of relief, I dared to advise to put 'Il Trovatore' on the bills for next Friday, and would guarantee a relief fund of three thousand dollars as the result. Mme. Pappenheim got an attack of hysterics after hearing such a sacrilegious proposition; the other singers were dumbstruck with indignation; but Charles Adams, more practical than the rest, said, that 'virtue might be slightly sacrificed to absolute necessity,' and 'Trovatore' was announced, and played the following Friday, and brought thirteen hundred dollars to the treasury. After the opera I went, hat in hand, to Mme. Pappenheim and to each of the singers, and asked them of a contribution of a dollar each, to make up a collection of ten dollars for a praiseworthy musical object. Having obtained the necessary sum, and being hardly pressed to tell the object of my collection, I said: 'I intend to send a cablegram to Verdi, to inform him that his 'Trovatore' has saved Pappenheim's Wagner Opera Company.' Mme. Pappenheim would not speak to me for some time for playing such a joke on her; but when the same stratagem had to be repeated, with the same result, in Cincinnati, Chicago, New Orleans, and Memphis, she forgave me; fully agreeing that a good manager ought to understand how to blend amusement with instruction to satisfy the public."

"Oh, pa," said a young lady, "why don't you get a fir tree? it would be so economical to raise our own furs, and then we could raise whatever kind we wish."

LITTLE RUSSIE was watching the gathering of a thunder-storm. At first, he seemed to think the sight a very pretty one, but, as a vivid flash of lightning streaked the sky and a heavy bolt of thunder crashed above him, he sprang back from the open door exclaiming: "Don't, Dod! I'll be dood now!"

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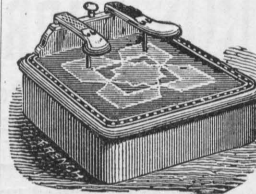
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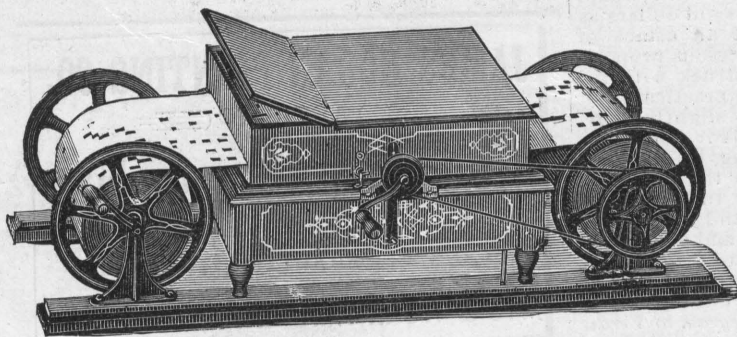
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JOAQUIN MILLER says he would like to bide in glory in Mrs. Langtry's hair. What would he do when she took it off at night?

A GLASS coffin is the latest invention. This will give the deceased a chance to see what kind of a procession he has.—*Oil City Blizzard.*

GRACE: "I am going to see Clara to-day. Have you any message?" Charlotte: "I wonder how you can visit that dreadful girl. Give her my love."

"The couple resolved themselves into a committee of one with power to add to their number," is the way a Sioux City paper chronicles marriages.

"STAND back, ladies!" said a St. Louis fireman at a recent fire. "Stand back, or the hose may be turned on you!" "I don't care," replied a gentle maiden, "Mine are alike on both sides."

"I AM a native American citizen, born, bejabbers, in this country," said Mr. Muldoon, at a recent political gathering, "and if ye disbelieve it, come around home and I will show ye me naturalization papers."

"Do you know why Madame Bernard always puts me in mind of a bill sticker?" said Alphonso at a recent levee.

"The lady blazing with diamonds? Can't say."

"Because she is covered with paste, you idiot."

EVERYTHING seems to move in a circle. While, for instance, the lawyers are looking up the authorities, the authorities are looking up the criminal and the criminal in his turn has to look up the lawyers.—*Boston Transcript.*

A ROMPING four-years-old boy had been denied some trifling gratification by his mother, but it did not seem so trifling to him as to her. So striking an attitude before her, he said, with the utmost gravity: "Mother were you ever a boy?"

"PA, said a bright little fellow, "does you know mos' ebery-thing?"

"No, my little man, not everything; but I guess I can tell you what you want to know. What is it?"

"Well, I—I want—want t' know where a fire goes wher. it goes out," said the little fellow.

BROWN went home the other night afflicted with double vision. He sat for some time with his sleepy gaze riveted on Mrs. B., and then complacently remarked: "Well I declare, if you two gals don't look 'nough 'like to be twins."

AN Indiana man who had a voice like the scream of a buzzard cut his throat, and the doctors not only saved him, but he now has the sweetest tenor in the West. We recommend the treatment to our popular singers.—*Detroit Free Press.*

"MADAM," he began, as he lifted his hat at the front door, "I am soliciting for home charities. We have hundreds of poor, ragged and vicious children, like those at your gate, and our object is—"

"Sir! those are my own children!" she interrupted, and the way that front door slammed his toes jarred every hair on his scalp-lock.—*Detroit Free Press.*

It is related of an Oxford theological student who was asked by one of his professors whether he could think of any good reason why the grave of Moses should be so strictly concealed, he replied: "Because they would take him up and stuff him!"

A CERTAIN Austin man was not expected to live. He had a neighbor with whom he had been on bad terms for several years. This neighbor asked a mutual friend how the first party was coming on.

"I am glad to see you have done away with your feeling of resentment toward that poor man. He is sinking rapidly," was the reply.

"He is, is he? Well, I am not surprised. I always thought that was the direction he would take when he died."—*Texas Siftings.*

"OH! why art thou not near me? Oh! my love!" sung a serenader in Glasgow, the other night; and yet when the girl, who was leaning too far out of the window, lost her balance and dropped right on him, the fellow acted as confused as could be. Some men cannot stand success.—*Saturday Night.*

AN exchange tells of a girl who had just returned from college. She was witnessing a fire engine work. After watching it for some time in mute astonishment she said: "Who would evah have dreamed such a vewy diminutive-looking apawatus would hold so much wattah!"

THE belief that the people of Pompeii cultivated watermelons is strengthened by the discovery, in the course of recent excavations there, of the remains of a man with the hands clasped across his stomach. There was nothing, however, to indicate that he was of African descent.—*Brooklyn Eagle.*

"BETTIE" is scrutinizing intently a visiting card. Underneath the name is inscribed: "U. S. Marine Corps." "Mamma," she says, suddenly: "Does Colonel B. make corpses?" "I suppose so, dear," says mamma; "when he goes to war." "That's the reason he has corpses on his card. It's his business card; I see,"—and Bettie is satisfied.

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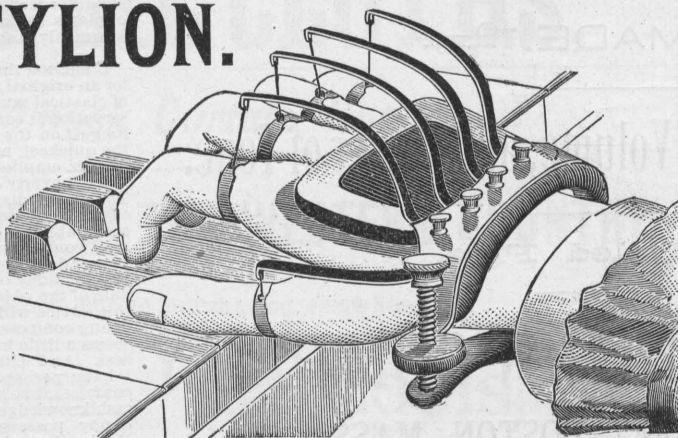
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"A HORSE at Craigville took fright at a colored man playing a fiddle and ran away and smashed a lamp-post." The animal evidently had a good ear for music, but why he didn't run away and smash the fiddler is the strangest part of the incident. The lamp-post was innocent.—*Norristown Herald.*

SIGNOR ARDITI, the well-known leader of the Mapleson Opera Company's orchestra, having recently heard for the first time that all the hairs of his head were numbered, has offered a liberal reward for the back-numbers. This is no advertising dodge. The Signor needs them to complete the files of the last fifty-eight years.

A MAN was quietly munching on a piece of pie in a saloon Friday morning, when a look of distress suddenly displaced the serene expression on his face. Taking something from between his teeth and looking at it, he cried to the waiter: "Here, you! there's a stone I found in this pie!" The waiter took it, glanced at it critically, and, handing it back, briefly said: "It's no good to us. You can have it."—*Danbury News.*

WE learn from the *Philadelphia News* that it "takes four ladies of the bed-chamber and twelve bed-chamber women to put Queen Victoria to bed." This implies a terrible state of affairs in the royal palace. In this country it seldom takes more than three policemen to put a man to bed, no matter how copiously he may have imbibed at the banquet.—*Norristown Herald.*

TIM's teacher was trying to initiate him into the mysteries of fractions. Said she: "If a thing is divided into eight parts, what portion of the whole do we call each part?" Tim didn't know. "Why," said the teacher, "if your mamma were to cut a pie into eight pieces, what part would your piece be?" "The smallest!" shouted Tim, triumphantly.

"YAAS," exclaimed honest old Johann Kartoffelsalat "yung beebles half got into extrafagunt noshuns. Ven I was young I rote on blane foolishness gap baper. Now my poys rites on schmall, golt-edge little schraps, vot gost five times so mooch as a pig foolishness gap, und don't give you quarter so mooch room for ritin' as dot good, ol'-fashun foolishness gap."

ENTHUSIASTIC Professor of Physics, discussing the organic and inorganic kingdom: "Now, if I should shut my eyes—so—and drop my head—so—and should not move, you would say I was a clod! But I move, I leap, I run; then what do you call me?" Voice from the rear: "A clod-hopper!" Class is dismissed.

### MAJOR AND MINOR.

THE cut of Thomas, which appears in this issue, was made at the establishment of Mr. Howard Lockwood, New York, and is the best wood-cut portrait ever engraved of the eminent conductor.

THE *London Musical World* speaks of a concert which took place on March 9th, "at Kansas (America)." What would they think of us if we should chronicle some event as having occurred "at Scotland (Great Britain)?" Perhaps they meant Kansas City, Missouri.

MME. JULIE RIVÉ-KING, the great pianiste, who is now playing in the Thomas concerts, uses the Decker piano, and this although Thomas is understood to be backed by the house of Steinway.

"LE PUITS QUI PARLE," a one-act comic opera, has been successfully brought out at the Caén Theatre. Arthur Mancini's music is said to be bright and appropriate, and the libretto, by an anonymous writer, very amusing.

AN article in the February number of *MacMillan*, entitled "Churchyard Poetry," contains several curious epitaphs collected by Mr. Harrison. On a tombstone in the Isle of Wight is inscribed:

To the memory of Miss Martha Grin,  
She was so very pure within,  
She cracked the shell of her earthly skin,  
And hatched herself a cherubim.

A Mr. Charles Lamb, not Ella, sleeps beneath the words:

Here lies the body of poor Charles Lamb,  
Killed by a tree that fell slap bang.

A churchyard near Bury, St. Edmunds, has the following couplet:

Here lies the body of Deborah Dent,  
She kicked up her heels and away she went.

Devonshire supplies another equally good:

Here lies John Meadow,  
Who passed away like a shadow.

N. B.—His name was Field, but it would not rhyme.

The force of advertising, as Mr. Harrison says, could no further go than here:

Here lies the landlord of the Lion,  
He's buried here in hopes of Zion;  
His wife, resigned to Heaven's will,  
Carries on the business still.

FROM a letter recently written to a St. Louis musician by a gentleman who was for many years connected with orchestras in Cincinnati, we are permitted to copy the following extract: "It is queer that a large city like Cincinnati, and called 'the great art centre of the United States,' should not be able to support some good talent; as it is, good musicians are obliged to seek engagements elsewhere, in order to make a comfortable living. Cincinnati people manage to support an opera festival once a year and a music festival every two years, and then call themselves the greatest art patronizing people of the United States; but musicians who have to make a living by their art cannot see that point." The writer, although an excellent violinist, has abandoned the profession for mercantile pursuits. He might have gotten along better had he been an universal musical genius like Mr. Louis G. Wiesensthal, also of Cincinnati, whose card is before us, and announces that he plays "violinello, contra basso, fagotto, contra fagotto and flute." Here is a question which we will have to refer to our Cincinnati correspondent: Must a musician be a whole quintette club in himself in order to succeed in Cincinnati?

GARDINER, ME.—Mr. Daniel Gray, a prominent lumber merchant writes that his wife had severe rheumatic pains; so severe as to render her unable to sleep. From the first application of the famous German Remedy, St. Jacobs Oil, she experienced unspeakable relief, and in two hours the pains had entirely gone.

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## MAJOR AND MINOR.

A BRANCH Berlioz-Monument-Committee has been formed in Brussels.

ETELKA GERSTER is engaged by Merelli for his Vienna season, commencing on the 1st of April.

A COLORED vocalist will, it is said, make her *debut* as Selika in *L'Africaine*, at the Stadt Theater, Frankfurt-on-the-Maine.

CERALE, *prima ballerina* at the Imperial Opera House, Vienna, has composed the music of a fairy ballet, *La Dea delle Isole*.

GOUNOD will deliver the address at the inauguration of the Monument to the composer, Henri Reber, who was a member of the French Institute.

At Wagner's funeral, the coffin was borne to the grave by Herren Albert Niemann, August Wilhemj, Hans Richter, Anton Seidl, Feustel, Groth, Porges and Krolop.

A TESTIMONIAL concert was given in Newark, N. J., on April 12th, to Mr. H. H. Dunklee, musical critic of the Newark *Sunday Call*. The best musical talent of the city participated.

THE Harmonic Society of Newark, N. J., recently gave Berlioz' *Damnation de Faust* under the conductorship of Mr. Walter Damrosch, in capital style. The audience is said to have been the largest ever in attendance at any of the society's concerts.

SOCIETY papers, so called, are usually unendurably stupid and snobbish. The *Boston Saturday Times* is a notable exception to the rule, however, and an ever welcome visitor to our *sanctum*. It is in every respect a readable paper: one prepared by intelligent men for intelligent readers.

MR. GEORGE T. BULLING says that music lessons by mail, which he has extensively tried, are "a delusion and a snare," save so far as harmony is concerned; but even for this he recommends oral instruction whenever practicable. This is common sense, and just what we have always believed.

We are indebted to the "New York Life Insurance Co." for a plate entitled: "Origin of the Stars and Stripes." This chart, prepared by Root & Tinker, New York, shows by heraldic and other documents that the "stars and stripes" were evolved from the coat of arms of the Washington family.

ARE you not a little bit selfish in neglecting to make all your musical friends acquainted with the good qualities of KUNKEL'S MUSICAL REVIEW? If you are, mend your ways and do a little missionary work. We would just as lief print a few thousand more papers each month as not, while we are at it—in fact we'd rather, so don't be afraid of overtaxing our subscription list.

Musical People speaks of the Athenian philosopher Zeno as "Signor Zeno." Kyrios Daniell, its editor, must not fail to tell us at an early day something about *Monsieur Demosthenes*, *Herr Cicero* and *Dominus Paris*. Probably our brother editor cannot say with Ducis:

"Et je me vis fessé pendant six ans et plus,  
Grâces à Cicéron, Tite et Cornélius."

and it may not be fair for us to poke fun at him for the neglect or oversight of others.

MR. T. LEEDS WATERS has become a member of the firm of Horace Waters & Co. His business was extensive and so was that of Horace Waters & Co., and with forces joined they will present a very strong front to all possible competitors. The new firm of HORACE WATERS & CO., have leased the elegant store at 124 Fifth Avenue, near Eighteenth Street. The location they consider central and convenient for the majority of their customers, and the large warerooms are already rendered necessary by the increasing demands of their business.

MR. C. E. WOODMAN, of the rising Boston firm of C. C. Briggs & Co., of Boston, and Mr. F. W. Lohr, representing the Behning pianos of New York, made us a pleasant call early in April. They were both on their way home from an extensive western trip, and report business, for their respective houses, excellent and getting better. Mr. Lohr is the patentee of a "chin and shoulder rest" for violinists which is certainly a good thing, and obviates the unsightly use of handkerchiefs, etc, which is so commonly resorted to by players of all grades.

LIEBLING, the eminent pianist writes to the Chicago *Indicator* an original and not untrue definition, or rather description, of classical music. He says: "As far as my own limited observation is concerned, classical music is that which remains longest on the shelves of the music house, puts people to sleep the quickest, makes parents growl when they pay the bills for tuition, empties music halls in cases of fire, and is the cause of abject poverty on the part of those who actively fight its cause. The most indispensable condition and that by which it is most easily recognized is its age. The best advice to give to young and ambitious composers, desirous of achieving fame as classical composers, is to die at once. The sooner they die the sooner does their music get a chance to become old, for the first birthday of a really classical piece is coincident with the date of the obituary notice of its composer. The usefulness of this advice will at once become apparent to the friends of the young composer for more reasons than one. This condition seems a little hard, but must be complied with to insure success. And with these sad reflections I will leave the subject. I have perhaps not dealt with it as thoroughly as some of my confrères, but I am willing to leave the honor of displaying rash knowledge and historical research to those who are the happy possessors of "Moore's" voluminous Cyclopaedia of Music. But please do not ask any more leading questions, for where would they lead to?"

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## SPECIALTIES!

MARENCO, composer of the ballet "Excelsior," which met with such success in Paris some three months ago, and one of whose charming songs "Believe Me," was published in our February REVIEW, is writing an opera for the Bouffes-Parisiens.

MESSRS. FIELD, FRENCH & Co., have just removed to No. 1100 Olive Street, (southwest corner 11th and Olive) where, with larger and better rooms, they hope to be able to accommodate their increasing custom to their own satisfaction as well as to that of the public.

WM. SCHAEFFER of New York makes a good, honest piano. We are glad to see from a recent circular of his that he has removed his factory to more commodious and larger quarters, the five-story building, No. 456 W. 37th street, New York. The prosperity which this move indicates is one to which Mr. Schaeffer's work entitles him, and we hope it will increase and be permanent.

M. GOUNOD recently sent to the French choral society L'Espérance, of New York, a new cantata, "La Statue de la Liberté," written for male voices with accompaniment for a military band. The work is now under rehearsal by several French societies, and will shortly be performed under the direction of M. Vicarino at a concert of French music given exclusively by French artists for the benefit of the pedestal fund of the Bartholdi statue of Liberty.

THE second volume of Mr. Goldbeck's paper will be called *Goldbeck's Musical Art*. The number of pages will remain the same as in the *Musical Instructor* (24), but the pages have been enlarged, so that the new paper will contain nearly double the amount of matter of the old. The subscription price has been raised to two dollars a year. We wish Mr. Goldbeck success in this modification of his journal.

MR. CHARLES KUNKEL has recently adopted into his family, a three-legged baby. Notwithstanding its youth, it has a remarkable capacity for music and a voice of unusual sweetness and brilliancy. It is quite large of its age, weighing several hundred pounds. It was sent him from New York. It is not known who its mother was, and it is said to have at least two fathers. It is a Chickering Baby Grand. If the Chickering have any more like it lying around loose, they know the editor's address.

THE *Detroit Evening News* says: "The world will be startled to learn that Mons. S. Mazurette, the celebrated composer, has at last taken off his coat and started in on a full-fledged opera: name not yet announced. It is understood that Detroit will be favored with its first production."

Our Detroit contemporary would much more startle the world, or at least the musical part of it, by mentioning any "celebrated composer" who has not written or is not writing "a full-fledged opera." We would also suggest that Mons. is not the proper abbreviation of *Monsieur*; Mons. being always, in French, used in a derogatory way. Custom may be considered to have made it allowable on circus bills, but when speaking of a gentleman such as we believe M. Mazurette to be, it would be in better taste, if Mr. will not do, to use the proper French abbreviation, which is simply *M.*

IN the issue of the REVIEW for July last, in a brief review of the libretto of Mr. Pratt's "Zenobia," we said: "In fact, the libretto is written in two different styles, and, we believe, is the production of two persons, one of whom should never have attempted writing. Whether this one be Mr. Pratt, who appears as sole author of the book, or his co-worker, we cannot tell." And now comes the *Chicago Evening Telegram*, which relates that Mr. Pratt was recently sued for services rendered by one F. B. Wilkie, and one of the items in said Wilkie's bill runs as follows: "To services in revising and condensing the manuscript of the opera of 'Zenobia' for said Silas G. Pratt, alias the 'American Wagner,' disarming one of the Grecian characters of a revolver, reducing somewhat to shape the false quantities of club-footed rhythm and other curiosities and peculiarities of the marvelous production, \$25."

The question now is: Was Mr. Wilkie the second person, or even a third?

"THE New York press," says "Gath," in a letter to the *Cincinnati Enquirer*, is becoming a Western press. The *Times* is run by Reed, of Wisconsin; the *Herald* by Nordhoff, of Indiana, and Ballard Smith, of Kentucky; the *Tribune* by Reid, of Ohio; the *Sun* by Dana, who came here from Chicago; the *Post* by Schurz, of Missouri, and White, of Illinois; the Associated Press by William Henry Smith, late of Chicago. Yet it is a singular fact that a month or two after these Western corn-fed men came here they began to talk about the West as an inferior quantity, and patronize it, like the New York street car horses, which are heard to whinny to each other as they come from Ohio up the Erie ferry, five minutes after they land: "We metropolitans must hide the hair of our fetlocks, as they might mistake us for those horrible Western animals." The fact is that there is nothing like the West and its social atmosphere to develop that independence of character and clearness of views that fit a man for leadership anywhere. We have already called attention to the fact that the best musical papers are all published in the West.

THE ceaseless dip, dip, dip of the pen is a great annoyance to those who have much writing to do, and especially to those who have to think and write at the same time. You have a thought which you are about to put down in words of fire—the pen runs dry, you look up from your paper, you reach toward the inkstand and dip your pen into its murky depths. The movement has consumed only a second, perhaps, but often that second has been enough to break the continuity of your thought, and to cool the ardor of composition. Then you must lose much valuable time in endeavoring to recover the lost impetus of the mind or to recollect the elegant turn of some sentence which you had begun to write. All this is obviated by the use of a good stylographic pen, we say a good stylographic pen, because there are some which are worse than the old style of pens, flowing too freely at times, refusing utterly to flow at others. We have lately been using a "Livermore" stylographic pen, which we find entirely free from the objections we have just noted, and we are no longer annoyed with the eternal dip, dip, dip; we never blot our paper, for we could not, if we wanted to; we do not soil our fingers, as we sometimes did, for the same reason. For writing musical manuscript, we find it excellent, and indeed, we can think of but one objection to the "Livermore" pen, and that is that it makes pen-wipers useless, and we wonder what the girls will do for cheap presents for their studious sweethearts. But then they can give them a "Livermore" pen, and that will be more suggestive of their wishes than a pen-wiper, for the latter suggests ceasing to write, while the "Livermore" with its capacity for writing from ten to twenty thousand words with one filling, will be suggestive of long and frequent letters.

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Smith—Do you know, Jones, one of the weeklies has been trying to get up a little breeze by inquiring who was the best tenor in St. Louis?

Jones—No, I hadn't heard of it. Did they settle it?  
Smith—Not yet, I think; although, with the modesty characteristic of tenors in general, several gentlemen wrote, under assumed names, that they themselves were the local Campaninis.

Jones—What constitutes "best" in tenors, anyhow?  
Smith—You've got me, I guess; though I think it is popular doctrine that he who can reach the highest note is the best tenor.

Jones—Then I can settle that question in just one second. Poindexter is the best tenor in St. Louis.

Smith—Has he been taken in hand by Bowman and North? Did it hurt him much? Has he fully recovered? Wonderful, this change from a basso to a tenor!

Jones—Change from nothing. Poin. has *always* been the best tenor in St. Louis. He can reach a higher note than any singer of either sex in this village.

Smith—You astonish me. How do you make that out?  
Jones—Nature has made him six feet two in his socks, and that enables him to reach higher than all other singers.

Smith—Now, you think that's a joke, don't you? It's a very old joke, and it's no joke at all. You're like a donkey, the older you grow the greater ass you become.

Jones—Never mind, Poindexter is the best tenor in St. Louis. Rivet, who knows everything, can tell you who is the next best.

????? ???? ???? ???? ???? ?

### QUESTIONS PERTINENT AND IMPERTINENT.

Would not: "Every man for himself; the devil take the hindmost" do pretty well for a short statement of the ethics of the sheet-music trade?

Will not that sort of a code result in making four-fifths of the whole number of dealers in sheet music "the hindmost?"

After all, would there be much lost if "Auld Cloutie" should take a stroll among the members of the music trade and claim his due?

How do the Steinways like the idea of having their pet conductor—Thomas, assist indirectly in advertising the Decker piano?

Would it not be a good idea, after Thomas has gone, to invite his New York rival, Damrosch, to visit St. Louis?

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Does any one know of any one who considers himself a composer who has not an opera or two on hand or in course of preparation? If so, won't the person possessed of that knowledge impart it to us? Would it not be worth one's while to walk ten miles to see such a prodigy?

Why do the members of the music trade who have written us letters commendatory of our outspoken statements in reference to the music-trade journals, always couple their statements with the request that we should consider the communication strictly private, etc.? Are they afraid of their shadows?

### BOOK NOTICES.

Richard Wagner and his Poetical Works, from "Rienzi" to "Parsifal," from the French of Judith Gautier, by L. S. J. Boston: A. Williams & Co. Madame Gautier is a hero-worshipper, and Wagner is for her the hero of heroes. The first sixty pages of this little book of 175 pages are devoted to a rhapsody on Wagner, such as only a woman, and a French woman at that, could have written without seeing that it bordered, nay, trenched upon the ridiculous. The balance of the work is occupied with descriptions of the plots of Wagner's libretti. These descriptions are interestingly written. Wagnerians will hail the book as one which does justice to the great master, and anti-Wagnerians will not fail to read it with interest. The work of the translator has been excellently done, and the typographical appearance of the book is at once neat and elegant. A good photographic portrait (three-quarters view) of the dead composer serves as a frontispiece.



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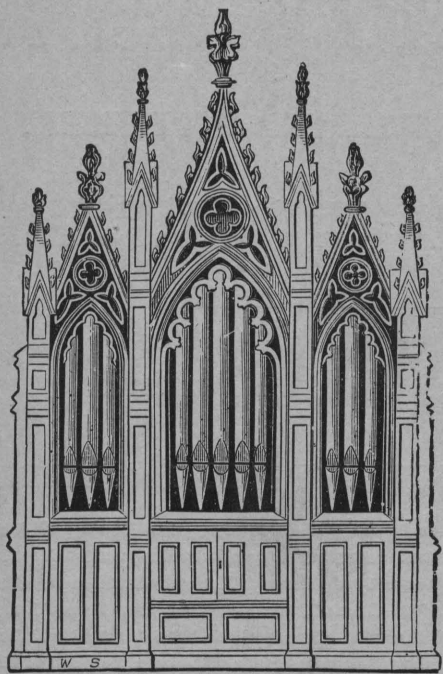
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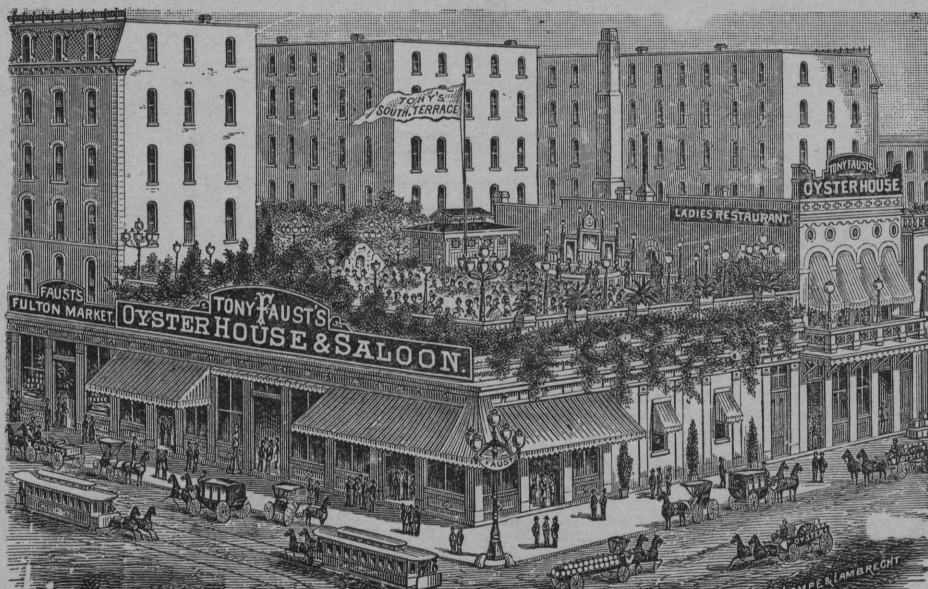
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